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RICHARD COSWAY, R.A.



*Richard Cosway, R.A.
by himself.*

RICHARD COSWAY

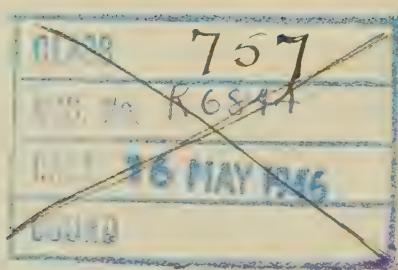
R. A.

BY

GEORGE C. WILLIAMSON LITT.D.



LONDON
GEORGE BELL AND SONS
1905



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P R E F A C E

THIS volume is founded upon a work on the same artist issued in 1896. That book was in sumptuous form, richly illustrated with collotypes, and it contained an appendix which has been a recognised source of information respecting miniatures by Cosway. The volume went out of print almost at once, and has for many years been impossible to acquire. For the purposes of the present volume, very much of the letterpress has been rewritten, and the whole book has been corrected and compared with recently discovered sources of information. It has also been submitted to the only surviving member of the family, and to Miss Cosway for her kindly criticism the author returns his hearty thanks.

The list of works exhibited at the Royal Academy has been extracted by special permission from the monumental book now in course of issue by Mr. Algernon Graves, and it contains his latest notes with regard to pictures, and his transcript of the comments made upon some of them by Horace Walpole, and recorded in his annotated catalogues now preserved in the library of the Earl of Rosebery.

The author would not fail to express his gratitude to Mr. Algernon Graves for this assistance; to the Mother Superior and Sister Joseph at Lodi; to the officials of Lodi, Brescia, and Pavia; to the Director

PREFACE

of the Archives at Brescia, and to the Keeper of the Museum at Lodi, for assistance, and to Messrs. Snell, Humphrey, Knipe, and Waller for the loan of letters from the Cosway family.

He is also very grateful to Lord Currie and Mr. F. B. Daniell for permission to make extracts from their excellent book, to all the various owners of miniatures who have permitted him to reproduce them in his pages, and to Mr. G. R. Dennis and Dr. Laing for the assistance they have kindly rendered him.

He has endeavoured to make this small volume as authoritative as possible, and to avail himself of every possible source of information, in order that so much of the lives of Richard Cosway and his wife as is known may be clearly and definitely set forth.

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N.B.—The copyright and privilege of reproduction for *all* the illustrations in this volume are strictly retained by the author on behalf of the various owners of the miniatures.

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RICHARD COSWAY

CHAPTER I

EARLY LIFE AND STUDENT DAYS

RICHARD COSWAY, the most brilliant miniature painter of the eighteenth century, was probably born in 1742, as in that year he was baptized. His baptism took place in the parish of Okeford, near Bampton, Devon, and the entry in the register is as follows (Book No. 3, 1742): "Richard, son of Richard and Mary Cosway, baptized November 5."

His father was a schoolmaster, and at the time of Richard's birth was master of Blundell's School, Tiverton. It was at Tiverton that Cosway was educated, and, having been brought to the town at a very tender age, he always regarded it as his native place. Until a few years ago a member of the family resided there, a Mr. William Cosway, of Canal Villa. This gentleman was the original lessee of the limestone quarries at Westleigh, near Wellington, whence stone was conveyed in barges along the Grand Western Canal to Tiverton, and his father was a cousin to the painter, and had often slept with him as a boy at Bolham, a small hamlet near Tiverton.

Richard Cosway appears to have been an only son,

RICHARD COSWAY

and to have had but one near relation, a certain William R. Cosway, who was, however, no closer in relationship than a second cousin.

This person was private secretary to Vice-Admiral Collingwood (afterwards Lord Collingwood), was present at the Battle of Trafalgar, and received the honour of knighthood.

His daughter, Miss Cosway, is still living, but his son, who assumed in 1872, by royal license, the name of Halliday, under directions of the will of the late Simon Halliday, his grandfather, and was therefore known as William Halliday Halliday, died in 1898.

None of the papers of the late artist and his wife are now in the possession of the family. The reason for this circumstance will appear later on; but Miss Cosway possesses many of Cosway's miniatures, one of which is particularly charming—a portrait of Lady Rich.

She is also the owner of five oil-paintings from the artist's hand: a portrait of Mrs. Cosway; "Cupid and Psyche," a large circular picture; "Endymion" (mentioned in Sir William's letter to Sir Andrew Halliday); George IV. as Prince of Wales, on a white horse; and a picture called "St. George" (also mentioned by Sir William), which is believed to represent the vision of Constantine. There is no dragon to be seen in it, but there is a cross depicted in the sky, and it is clearly not a representation of St. George.

Two residents in Tiverton claim distant connection with the artist—Mr. R. P. Cosway, of Vine Cottage, and Mr. W. Cosway, of Angel Hill.

The artist in later years desired to give expression to the feelings of gratitude he entertained toward his native place, and in 1784 wrote the following letter, addressed to the clergy, gentry, and inhabitants of Tiverton:



MR. FULLER.
Collection of Miss Cosway.



LADY HAMPDEN.
Collection of Miss Cosway.

EARLY LIFE AND STUDENT DAYS

“GENTLEMEN,

“I have the honour to request that you will accept at my hands the picture representing the Angel delivering St. Peter from Prison (intended for the Altar of St. Peter’s Church) as a small token of the respect I have for you, and of the affection I shall ever retain for my native town ; to the prosperity and splendour of which it will always be my ambition by every means in my power to contribute, and

“I am, Gentlemen, with the highest esteem,

“Your obedient and devoted Servant,

“RICHARD COSWAY.”

To this polite letter Mr. Martin Dunsford, who was churchwarden at the time, sent a fitting acknowledgment on November 4, 1784, and the picture was placed over the altar, the parish incurring expenses for framing and for fitting it up amounting to £20.

The picture has since been removed from its original position, and is hung near the north door, but owing to the church being very dark from stained glass, it is not easy to see it well, and practically impossible to photograph it.

Twenty-two years later, in 1806, Cosway presented an altar-piece to Bampton Church, situated close to his birthplace. The subject of that picture is Christ bearing the Cross, but unfortunately it is in very bad condition, the canvas broken, and the picture discoloured and faded, although the picture at Tiverton is excellently preserved. The local tradition as to the altar-piece at Tiverton is that Cosway had desired to paint an imposing masterpiece for the church, and in order to fix the dimensions, wrote to the churchwardens asking what space would be available. They replied giving particulars, but on a later visit to the town, the artist discovered that far more room might have been placed at his disposal, and gave way to an ebullition of anger which was very far from edifying.

RICHARD COSWAY

As regards his early years, Cosway himself, in letters to his cousin Sir William, disposes of the idle chatter retailed by J. T. Smith in his "Nollekens and His Times" (1828), in which he speaks of young Cosway as a waiter or page-boy at Shipley's drawing-school, given gratuitous instruction by the pupils upon whom he waited.

Smith's father and Nollekens were both pupils at this school, and Smith implies that his story came from them. Cosway's own statements are opposed to the story, and all the information possessed by his family refutes it. Allan Cunningham, who wrote in 1838, and knew Sir William Cosway well, rejects the idle tale, and had all authority to contradict it from those who were convinced either that Smith's memory had misled him, or else that, with his eager desire to make romance where plain fact existed, he had garbled the narrative. According to Cosway's story, taken from his own letters, this part of his history is clear. His family was originally Flemish, and members of it owned considerable property in the town of Tiverton. One of his ancestors was, he said, a person of substance, skilful in the manufacture of woollen cloth, who emigrated in the reign of Elizabeth from Flanders, to escape the persecution of the Duke of Alva, and, establishing the woollen manufacture at Tiverton, grew rich and prosperous, and purchased the estate of Coombe-Willis, about five miles from that place. Cosway adds that the family were great lovers of pictures, and possessed not a few, including a fine picture by Rubens, and that he as a boy used to give up all his spare time to making copies of these with black and white chalks and with pencil. His uncle was Mayor of Tiverton, and a man of good means, and he, in conjunction with a friend named Oliver Peard, a trader in Tiverton, and the boy's



MRS. SIDDONS.
Collection of Mr. E. M. Hodgkins.

EARLY LIFE AND STUDENT DAYS

godfather, persuaded the father to allow Richard to proceed to London and take lessons, and undertook to sustain him there. He was under twelve years old when he left Tiverton, and ever after entertained the deepest feelings of gratitude towards Oliver Peard, whose generosity, he said, was "passing great," and promised himself that if ever he had a son, his godfather's name should be given to the lad.

Some of this information appears in Cunningham's "Lives of the Painters," and opportunity has lately been obtained of comparing Cunningham's story with the original letters from which he took it, by which it is shown that Cunningham was most accurate in all he stated, although in many instances he refrained, by reason of exigencies of space, from using all the notes placed at his disposal by Cosway's relatives and friends.

In 1754 the Society of Arts was founded, and premiums were offered by the youthful society for drawings. The offer for the first class was: "For the best drawings of any kind by boys and girls under the age of fourteen, on proof of their abilities, on or before January 15 next (1755), to be determined that day fortnight—15 guineas"; and the entry in the books of the society regarding the award reads thus:

"Richard Cosway, then not twelve years old, gave in a Head of one of the virtues, expressing Compassion, done in chalk, and obtained the first share of the Premium—£5 5s."

It is interesting, therefore, to notice that the very first prize given by the society fell to the youthful artist. He was afterwards successful again and again. In 1757 he had a second share (£4 4s.) in a premium offered for "Designs or Composition of Ornament"; in 1758 a similar prize for a drawing from the "Dancing Faun"; and in the next year, 1759, for a drawing from the "Fighting Gladiator."

RICHARD COSWAY

In 1760 a prize of thirty guineas was offered to young men under twenty-four years old for "drawings of human figures from living models at the Academy of Artists in St. Martin's Lane, the work to be done in chalks," and this prize was also secured by Cosway, as is recorded, "in a most triumphant manner, and with a drawing of the highest possible merit." Thereafter his name does not appear in the records of the Society of Arts, but there still hang in its rooms in London two oil portraits by the artist, which he is believed to have presented to the society to whose encouragement he owed so much, and whose proud boast it is to have helped the lad and spurred him on to success. The two portraits represent, the one Peter Templeman, M.D., librarian in 1753 to the British Museum, and the other Shipley, the drawing-master.

It was to Thomas Hudson, tutor to Sir Joshua Reynolds, that Cosway was first sent for instruction, and this selection of a master was made because Hudson was a Devonshire man, and considered at the head of the profession by the people of that county.

Cosway remained with him but a few months, and says he obtained but little instruction from him, and was employed at menial offices. Probably this expression, "menial offices," accounts for the story retailed by J. T. Smith. On leaving Hudson, Cosway went into lodgings, and attended the drawing-school of Shipley, whose brother was Bishop of St. Asaph, this school being at the time the favoured resort of very many young artists.

Here he made rapid progress and worked exceedingly hard, denying himself every comfort, and both sleep and food, being determined, as he says, "to be some day the greatest artist in London."

EARLY LIFE AND STUDENT DAYS

Very early he commenced to take engagements, and Sir William Cosway states that "he was employed to make drawings of heads for the shops, as well as fancy miniatures and free subjects for snuff-boxes for the jewellers, mostly from ladies whom he knew, and from the money he gained, and the gaiety of the company he kept, he rose from one of the dingiest of boys to be one of the smartest of men."

In 1760 he commenced to exhibit his pictures, sending in to the Society of Artists the portrait of his master Shipley, now belonging to the Society of Arts. In the following year he commenced miniature work, and transferred his interest from the Society of Artists to the Free Society, exhibiting four miniatures and one portrait in oil. At that time he was lodging in the Strand at Mr. Clarke's in Beaufort Buildings, close to where, in 1786, lived Fielding, the novelist. He continued to exhibit in 1762-1764 and in 1766 at the Free Society, and then in 1768 and 1769 his name once more appears in the catalogues of the Society of Artists. His first work at the Royal Academy Exhibition is recorded in 1770, and year by year down to 1787 he exhibited pictures and miniatures, and also in the years 1798, 1799, 1800, 1803, and 1806. Very few of the pictures exhibited during this prolonged period can, however, be identified with certainty at the present moment.

The picture of the Countess of Carrick and her daughters, exhibited in 1771, is still in existence, as is also the miniature, exhibited in 1780, of Lady Duncannon and her daughter. The oil-painting of "Wisdom, Prudence, and Valour arming St. George," shown in 1783, is very probably the one at Grims-thorpe, belonging to the Earl of Ancaster; the "Angel delivering St. Peter" is almost certainly the altarpiece at Tiverton already mentioned; the "General

RICHARD COSWAY

Paoli" of 1798 is probably the one in Florence; the "Madonna and Child," sent in 1776, may be the one owned by Lord Harrowby; the miniature of the Duchess of Cumberland (1781) is very probably the delightful portrait lately belonging to Mr. Stephen Lawley; and the "View from the Breakfast Room in Pall Mall" is certainly the painting lately belonging to Lord Tweedmouth.

This picture was mainly the work of W. Hodges, R.A., Cosway being responsible only for the figure of his wife, who is depicted seated at the window of her breakfast-room, wearing a white dress and with powdered hair. She is looking out upon the Mall and Westminster Abbey, and the King's Procession to open Parliament is passing along the Mall at the moment. An engraving was made of this picture by W. Birch in 1789, and the original (on panel, 32 by 46) was sold at Christies, in the Tweedmouth sale of June 3, 1905, for 510 guineas to Mr. Charles Davis.

There is a series of miniatures still in existence, the work of Cosway in his earliest years, which should be referred to here, as it is, perhaps, in some ways, the most interesting group of his works now remaining. It consists of the portraits of Mary, wife of Jonathan Rashleigh, and daughter of Sir William Clayton, of Marden, and her eleven children, Jonathan, Martha, Philip, Mary, Jane, Robert, Rachel, John, Charles, Peter, and Thomas.

The series has never been out of the possession of the family, and has never been exhibited. Cosway's name has always been known in connection with it, and marked upon it, and even were this not the case, the miniatures have every sign of his work, and even contain special features in the way of unusual dark background, particular method of treating the eye, exceptional colour and free brushwork, all characteristic



ANNE, DUCHESS OF CUMBERLAND, ELDEST DAUGHTER
OF SIMON LUTTRELL, EARL OF CARHAMPTON,
ob. 1803.

Collection of Mr. E. M. Hodgkins.



ANNE, MARCHIONESS TOWNSHEND, DAUGHTER OF
SIR W. MONTGOMERY, *ob.* 1819.

Collection of Mr. E. M. Hodgkins.

EARLY LIFE AND STUDENT DAYS

of the artist. Cosway was but twenty-three years old when Jonathan Rashleigh died (born 1690, married 1728, and died 1765), and the ages of the children testify to the work having been executed when the younger ones were of tender years.

The series was probably the work of some prolonged time, but it represents the earliest work that can be definitely dated. The twelve portraits belong to Mr. Rashleigh, of Menabilly, Cornwall, and all are in good condition.

After leaving Beaufort Buildings, Cosway removed to Orchard Street, Portman Square. In 1770 he became Associate of the Royal Academy (having become a student in 1769), and then he resided at 4, Berkeley Street, Berkeley Square, where he had moved in 1768. To this house he first brought his wife. In 1784 they moved to Pall Mall, where they remained till 1791, thereafter going into Stratford Place, into two houses, Nos. 1 and 20, successively. In 1821 he left Stratford Place and went to 31, Edgware Road, where he died. Just before his wedding he left 4, Berkeley Street, in order to have the house decorated and prepared for his bride. In the interval he stayed with his great friend Cipriani at his house in Hedge Lane, Charing Cross. Bartolozzi, the engraver, was staying at the same time with Cipriani, but Cosway did not like him. Both men were of hot temper and determined disposition, and neither would give way. Cosway was always very fastidious as to his dress, and Bartolozzi cared nothing for it. The two men therefore quarrelled, and Cosway went off to stay in Grosvenor Place with another friend, one Paul Benfield, M.P., at whose wedding on September 7th, 1793, he was afterwards present, and whose marriage register he signed at St. George's, Hanover Square. Benfield, whose estate was at

RICHARD COSWAY

Woodhall Park, Herts, married the only daughter of Henry Swinburne, the celebrated traveller, the author of "Travels through Spain," "Travels in the Two Sicilies," and "The Courts of Europe." Cosway painted the portraits both of Henry Swinburne and his wife, and they were engraved.

It may be supposed that Bartolozzi left Hedge Lane later on, for Cosway appears to have returned to stay with Cipriani, and from his house he was married at St. George's, Hanover Square, in 1781, as will be hereafter related.

When living in Orchard Street, Cosway was not above giving lessons of an evening at Parr's drawing-school, and he also attended at the Duke of Richmond's gallery of casts from the antique in Spring Gardens, over which his friend Cipriani was a director. Here he worked and studied, and also gave instruction and advice to younger students, who were gladly taking advantage of the Duke's generous permission to study in his gallery. With his removal into Berkeley Street, in 1768, however, commences Cosway's fuller career, the life of popularity, gaiety, luxury, and success by which he is better known, and during which he executed the greater number of his works.

At this point in the narrative it may be well to refer to Cosway's future wife, and describe as far as possible her life before her marriage.



MARIA COSWAY.

From a stipple engraving by Bartolozzi, 1785.

CHAPTER II

MARIA COSWAY

IN 1830, when Cunningham had in preparation his little volumes entitled "The Lives of the Most Eminent British Painters, Sculptors, and Architects," he applied to Sir William R. Cosway for information respecting the artist and his wife. Sir William, who was then living at 13, Lower Berkeley Street, wrote to Maria Cosway, whom he had met when on his honeymoon in Italy, and she sent him a very important autobiographical letter in reply.

This original letter is now in my possession, and is given *in extenso*. It remained in the Cunningham collection for many years, and was only sold by Messrs. Sotheran in 1895. Allan Cunningham's application was not made direct to Sir William Cosway. The aid of an intermediary was sought, and Sir Andrew Halliday, who was cousin of Sir William Cosway's father-in-law, undertook the correspondence. On receipt of the letter from Lodi, Sir William sent it on to Sir Andrew Halliday, and accompanied it by a letter of his own writing, dated March 30th, 1830. This letter was also sold by Sotheran, and passed into the collection of Mr. Humphreys, of 187, Piccadilly, by whose kind permission I am enabled to give a copy of it. From these two letters very considerable information can be obtained as to Cosway and his wife.

RICHARD COSWAY

The letters are as follows :

"LODI, May 24, 1830.

"MY DEAR SIR

"I received your kind letter of 25 April from Brighton, while I was for a few days at my Cousin's on the Lake of Como, which did much good to my health, & wished much for you & Lady Cosway. As I see you repeat your wishes of some memoirs of myself, I shall just send you what you may think most necessary, at my Death you may have a minute account from my journals, travels, & letters—My Father Charles Hadfield, was from Manchester of very rich Merchants & Manufacturers. I took particular informations & was told no one existed but an old rich Lady who lived in the Country, the last of the name died very rich but had no family, & no one could say who had been his eirs. My father travelling thro Italy found very bad accommodations for travellers particularly the English, this induced him to take a large house & fitted it up quite in the English manner, this brought all the English, & was induced to take two more houses for the same purpose, in the one on the Arno I was born.—I may relate a circumstance at my birth as extraordinary as unheard of.—four or five children were born before me; put to nurse out of town, my Mother used to go frequently found the Child well & to her great surprise the next day the Nurse came & the Child had died in the night. Changed Nurse, Changed place, the same happened thro four children. At my birth my father resolved to take a Nurse in the house & had a governess to keep always a watch on the Nurse & the child. One day one, a Maid servant went in the Nursery, took me in her Arms, & said pretty little Creature, I have sent four to heaven I hope to send you also: the governess struck at this extraordinary speech ran to my father, proper enquiries were made, the Woman said she thought it doing a good Act & was confined for Life from that instant My father said I should be brought up a Catholic and all his children, were also. When four years old I was put into a Convent, under the protection of the Grand Duke & Grand Duchess of Tuscany.—Being received, I had natural dispositions I was immediately put to learn Music & at Six & more at Ten years of age did what I since have thought extraordinary. At eight years I began drawing

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having seen a young Lady draw I took a passion for it more than I had for Music. I was taken home & put under the care of an old Celebrated Lady who's portrait is in the Gallery. I had a number of Masters but painting had my preference. This Lady soon found I could go farther than she could instruct me & Mr Zofani being at Florence my father aske'd him to give me some instructions. I went to study in the Gallery & the Palazzo Pitti & copied many of the finest pictures. Wright of Darby passed only few days at Florence & noticing my assiduity & turn for the Art sprung me to the higher branch of it. My father had a great taste & knowledge of the Arts & Sciences, therefore in every way contrived to furnish my mind.

“ He meant to go to England with all his family as he wished I should see Rome, Mrs Gore the mother of Lady Cowper took me with her There I had an opportunity of knowing all the first living Artists intimately; Battoni, Mengs, Maron, and many English Artists, Fusely with his extraordinary Visions struck my fancy. I made no regular study, but for one Year & half only went to see all that was high in painting & sculpture, made sketches Etc.—I lost my father in this time & my Mother recalled me to Florence to go with her to England, My inclination from a child had been to be a Nun, I wished therefore to return to my Convent but my Mother was miserable about it & I was persuaded to accompany her—I had letters from Lady Rivers for all the first people of fashion. Sir J. Reynolds, Capriani, Bartolozzi, Angelica Kowffman.—I became acquainted with Mr Cosway his offer was accepted, my Mothers wishes gratified & I married tho' under age.—I kept very retired for a twelve-month until I became acquainted with the society I should form, the effect of the exhibition the taste & character of the Nation.

“ Mr Cosways wish was I should occupy myself as hitherto done in the Arts & so I did The first pictures I exhibited made my reputation The novelty & my Age Contributed more than the real Merit—The portrait of the Duchess of Devonshire then the Reigning beauty & fashion—in the Caracter of Cynthia from Spencer seemed to strike & other historical subjects from Shakspeare Virgil & Homer—encouraged but never proud I followed entirely the impulse of my imagination—had Mr C. permitted me to rank profession-

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ally I should have made a better painter but left to myself by degrees instead of improving I lost what I had brought from Italy of my early studies My exercise in Music made my Evenings very agreeable Lady Lyttelton the Honble M^{rs} Damer Countess of Ailesbury, Lady Cecilia Johnston The Marchioness of Townsend were my most intimate friends & with whom I went—Lady M. Duncan, Miss Wilks & General Paoli, the Foreign Ministers, the distinguished foreigners Lord Sands, M^r Erskine, the most distinguished talents & many such formed the agreeable evening society Until they became great Concerts and these Concerts have been mentioned in a work on Music published in Germany—of the first professors. H.R.H. the Prince of Wales honor'd constantly The climate did not agree with me—in the midst of so much happiness never enjoyed health—M. C. was so good as to take me to flanders & Paris—the voyage to Italy every year was proposed & postponed, I had only one child a little girl I had bad time & a worse confinement so that my life was in danger the Physicians agreed change of Air. Lady Wright was going to Italy for the health of her Son, my brother George Hadfield had gained the Gold Medal & sent by the Academy to Rome—M^r Cosway bought me a Carriage—with my Maid & my brother we travelled with Lady Wright but my health so bad I could not go to Rome—as soon as recoverd I wrote to M^r C. I was ready to return to he kept me from Spring to Autumn for almost three years as he meant to come himself, But being suddenly taken ill I travelled night & day in the midst of War & dangers in the Month of November got home safe & had the happiness of finding M^r C. recovered, and a fine little girl to engage all my cares & occupations, All my friends saw me again with infinite pleasure—for two years I had the happiness of seeing my child grow & profit of my education—she was seized by a sore throat & in the sixth year of her age we lost her—our grief was great. I returned to painting & painted several large pictures for Chappels. The Gallery of the Louvre made a great noise at this time M^r C. could not go as the two nations were at War—so sent me. I began my great work of all the pictures, and had then an opportunity of knowing intimately all the then reigning family. My work was stop'd but could not get a passport to go home. The Cardinal Archbishop of Lyons Fisch, proposed to me to



MRS. COSWAY, BY HERSELF.
From the rare mezzotint by Valentine Green.

MARIA COSWAY

found a college for young Ladies—with Mr C.'s approbation I undertook it the Change of Government suspended this, I came to my Sister married near Milan. An old friend of mine Melzi Duke of Lodi anxious to have in Italy an establishment on the same of that formed at Lyons, bought a Convent at Lodi, I began with as much success. Peace declared I returned home until I lost Mr C. & now am settled here—Consolidating the establishment which has the reputation of being the first in Italy following a vocation I always had, occupied in a good work to the benefit of Young Ladies.

“Short as Mr C.'s Memoirs may be, mine would be perhaps too long, but very full of interesting matters. I know not on what point I might extend myself at present, you will let me know if this is all you require. My elevated & happy situation could but produce envy, malice & enemies, these I pass over unworthy of a thought, proofs will be one day in the hands of my friends to make me worthy of their friendship in which number I hope you will be & remember me as your Affec^{ly} & obliged

(Signed) “ MARIA COSWAY.

“I beg to be kindly remembered to Lady Cosway & Miss Gardner be so kind as to observe that what I proposed in my last was not in the least to intrude on you at present but to offer you my intention in future for your choice in things I know not if acceptable—other things I am sure of Pray send me knews of the King.”

“ BRIGHTON,

“ March 30, 1830.

“ MY DEAR SIR ANDREW

“I am afraid Mr Cunningham's patience is tried but I have only just received from Mrs Cosway at Lodi the enclosed letter which thr'o you I beg to place in his possession satisfied that part of it relating to her wish of it not being known the information came from her will be safe in his hands:—and if Mr C. wishes a memoir of herself I shall be happy on hearing from him, to beg her to send it.

“The following is the information I have been able to collect of Mr Cosway His family were settled at Tiverton in Devonshire in the reign of Queen Elizabeth, their patrimonial estate of Coombe Willis being about 5 miles from that town

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and they are supposed to have emigrated from the Low Countries during the time of the Duke of Alva's persecution bringing to Tiverton the woollen manufactory, which his family were engaged in until the French Revolutionary War.

"As this family connection with the woollen trade kept up a communication with Holland, some of his family preserved pictures of the Flemish School and of Rubens, the admiration of which had probably an influence on the taste of our young Author. His father was master of the school at Tiverton and at 7 years of age he was punished for neglecting his lessons and being always 'idly engaged in drawing' his passion so entirely absorbed him that in a few years after his Uncle who was the Mayor of Tiverton and Mr Oliver Peard the leading Merchant of the then principal woollen manufacturing Town in England, determined to give him a fair chance of cultivating his talent, and sent him to London where he studied under Hudson with great success and was much sought after in Society where his wit and conversational talents placed him high. The enclosures supply the remaining facts of his life. Among the best of the late Mr Cosway's works in England are the Liberation of St Peter—an Altar piece in the Parish Church of Tiverton, His celebrated work of Love and Innocence which shows him a worthy disciple of the Parma School. George the IV on horseback as St George—and the Endymion now in possession of Sir William Cosway. His collection of drawings are with Maria Cosway at Lodi and have caused in Italy great admiration of English talents, for their great Justness—a beautiful set of engravings from some of them have been executed at Florence and are now at the elder Colnaghi's.

"If there be any further information Mr Cunningham wishes it will give me pleasure to assist in obtaining it.

"Always My Dear Sir Andrew

"Most Faithfully Yours

(Signed) "W. R. COSWAY."

Some of the information contained in the letters was used by Cunningham, but the letters are so characteristic that nothing short of exact copies seemed desirable. It is, moreover, important that the story that Maria Cosway gives of her early youth should be presented



MRS. SWINNERTON, OF BUTTERTON HALL
(SET IN A FINE BOX).

Collection of the Earl Beauchamp.



HENRIETTA, DAUGHTER OF GENERAL SCOTT, AFTERWARDS
WIFE OF WILLIAM HENRY, FOURTH
DUKE OF PORTLAND.

Collection of the Duke of Portland.

MARIA COSWAY

in her own words, and with all the weight of her authority. Successive writers have laughed at the story, and pronounced it an invention, and a foolish one. Even Miss Clayton, in her "Lives of Female Artists," throws much doubt upon its accuracy, and it is therefore desirable to note that its authority rests upon the artist herself.

Certain supplementary information can now be added to that contained in the letters. Mrs. Cosway's full name was Maria Louisa Catherine Cecilia. She was born at Florence in 1759. She was when young considered a pretty girl, with fine, large, soft blue eyes, and a large quantity of blonde hair, and she always retained a sweet, benignant, and kindly expression. She died at Lodi, near Milan, on January 5th, 1838, aged seventy-nine years. She gained an important silver medal in Florence for proficiency in drawing when she returned home after her first visit to Rome, ere she was twenty years of age. In 1778 she was nominated and elected a member of the Academy of Fine Arts in Florence, and was one of the youngest members ever elected to that very select society. It was then she made the acquaintance of Pompeo Battoni, whose work she always admired ; of Battoni's great enemy, Raphael Mengs ; of his sister Teresa, the miniaturist ; of Wright of Derby, Fuseli, and many other artists. Not only was she skilled in the use of the pencil, but her talent for music was noticeable, and her services were in great demand in the church of the Monastery of the Visitation, where she had been educated, and where for some years she played the organ. Her father died in 1778 or 1779, and, as her letter states, it was in the same year as he died that she came to London.

In a manuscript written by James Northcote, R.A., now in the possession of Mr. E. W. Hennell, of

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Southampton Street, Bloomsbury, occurs the following reference to Mrs. Cosway :

“ Maria, or Mary Hadfield, was born at Florence, of English parents, who kept a lodging and boarding house on a very large establishment, which was the resort of all the nobility and gentry who at times visited Italy. When she first came to Rome, about the year 1778, she was just eighteen years of age, not unhandsome, endowed with considerable talents, and with a form extremely delicate, and a pleasing manner of the utmost simplicity. But was withal active, ambitious, proud, and restless. She had been the object of adoration of an indulgent father, who, unfortunately for her, had never checked the growth of her imperfections. She had some small knowledge of painting, the same of music, and about the same of five or six languages, but at last very imperfect in all these. She came over to England after the death of her father, in company with her mother, two brothers, and two sisters, filled with the highest expectations of being the wonder of the nation, like another Angelica Kauffmann. But alas! these expectations failed, and the money which the father had gained in Florence was quickly spent in England, and the family was soon in some degree of distress. This change, to her so very great, she bore with admirable fortitude and magnanimity most highly to her credit, but in the end, after having refused better offers in her better days, she from necessity married Cosway, the miniature painter, who at that time adored her, though she always despised him. When, after living with him for some time, the disgust on each part became so powerful that they parted by mutual consent, and she went to Lyons, in France, and became the superior of a seminary for young ladies.”

Northcote, however, is not quite accurate in his



HUGH SEYMOUR, SECOND SON OF LORD HUGH
AND LADY HORATIA SEYMOUR.
Collection of Mrs. Hugh Seymour.



A LADY (NAME UNKNOWN).

MARIA COSWAY

statement. Maria had but one brother and but one sister, although she possessed a half-sister who came over with her. Charlotte, her only sister, will be mentioned later on. Her brother became an artist, but did not attain to any special notoriety. The injustice of the concluding sentence of Northcote's statement will be made manifest in later pages of this book.

The journey to England was undertaken at the earnest request of Angelica Kauffmann, who had frequently heard of Maria and of her ability. Angelica had arrived in England in 1765, and had quickly become popular. She was a devout Catholic, and there was much sympathy between her and Mrs. Hadfield. It was the influence and the letters of Angelica, in union with the strong persuasion of her mother, that prevented the young girl from entering a convent, and enabled her to decide to come to England. Angelica met the little party, when first they arrived, in a post-chaise in London, and took them to her own home, where they stayed for some time. Mrs. Hadfield eventually took some rooms in Berkeley Square for herself and her family, and from thence migrated within a few months to a house in Hanover Square, afterwards occupied by Thomas Phillips, R.A., Professor of Painting to the Royal Academy. Within a very few days of their arrival in London Angelica introduced her young protégée to society, and took her with her to Mr. Towneley's house, 7, Park Street, Queen Square, now Queen Anne's Gate. Here she met many of the illustrious men of the day—Reynolds, Baretti, Parsons the composer, Erskine the orator, Jeffreson, from the United States, and Cosway, and to this house she frequently returned. Towneley from the very first took a particular interest in the clever girl; but his interest partook of a fatherly nature, and Parsons was very soon her avowed suitor.

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Angelica and Maria's mother both stoutly dissuaded the girl from accepting Parsons, for whom, as her letters show, she had only an admiration, and no affection. Cosway, however, was strongly in love with Maria, captivated both by her beauty and talent. He had already attained to a position, and was rapidly making a great name. Maria records in her own letters that at first she "feared him, then she worshipped him ; later on admired him, gradually grew to like to be in his company and to obtain his advice, and finally loved him with her whole heart."

This affection, so charmingly recorded, refutes Northcote's unjust sneer, and the story of later events will show that, whatever were the faults both on his and on her side in their married life, she ever entertained a strong affection for her husband, and kept his memory —to use her own words—"living and green in her heart."

The wedding was celebrated in St. George's, Hanover Square, January 18th, 1781,* by the Rev. Richard Pitt, curate, and Mr. Charles Towneley gave away the bride. Cosway settled upon his wife £2,800, and the deeds relating to the marriage settlement are still in existence, at the convent in Italy.

Angelica Kauffmann was present, and also Maria's mother, Isabella Hadfield, her only sister, Charlotte, and Thomas Banks, R.A., their great friend. For awhile, as will be seen in her letter, Mrs. Cosway remained in seclusion, but in the very year of her marriage she exhibited a picture at the Academy, entitled "Rinaldo," and two others.

In the next year she sent four other pictures, viz. :

1. "Darthula, in defending the body of her vanquished father, discovers herself to Cairbar, her lover. A scene from 'Ossian.' "

* Not in 1772 nor in 1780, as many writers have recorded.



HENRY BANKES, ESQ., OF KINGSTON LACY, DORSET.
Collection of Mr. E. M. Hodgkins.



THOMAS TOWNELEY, ESQ. (SIGNED AND
DATED 1789).
Collection of Mr. E. M. Hodgkins.

30. Richard Cosway Esq. and Maria, heiress of a Minor, both of this
Parish were married in this Church by Licence by and with the consent of Isabella
Haddfield, the natural and lawful Mother of the said Minor this Eighteenth
Day of January in the year of our Lord One thousand Seven hundred and
Eighty six. R. G. J. Wm
This Marriage was solemnized between us C. J. Cosway
In the presence of, Thomas Banks (Maria Haddfield)
Isabella Haddfield

EXTRACT FROM THE MARRIAGE REGISTER, BY KIND PERMISSION OF THE RECTOR.

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2. "A Magdalen."
3. "Cynthia. A portrait of the Duchess of Devonshire, from Spenser."
4. "Æolus raising a Storm."

Year by year she continued to exhibit, sending four pictures in 1783, four in 1784, six in 1785, one in 1786, five in 1787, two in 1788, two in 1789, one in 1796, seven in 1800, and three in 1801.

In 1789 her only child was born, and was named Louisa Paolina Angelica, and usually known as Angelica in honour of the friend whose assistance had been so generous and so free.

General Pasquale de Paoli stood as godfather to the child, and the Princess D'Albany was godmother.

It was to this child that reference was made in the letter, and she was left at a very tender age to the care of her father and friends. There is no doubt that the poor little girl's education was forced to a most terrible extent, for at six years old she was at Cosway's desire taught Hebrew, that she might read the Hebrew scriptures even before she could read them well in English. Mrs. Cosway describes the reason of her journey abroad soon after her confinement, and it is evident from other correspondence that her health had suffered so seriously that a prolonged change was absolutely necessary.

As her letter shows, Mrs. Cosway first of all went to Paris and to Flanders, and for awhile gained some strength; but eventually the long-projected journey to Italy took place, and in Italy she remained for some years.

She returned home suddenly on learning that her husband was seriously ill, and found her girl a fine healthy child. The war then prevailing on the Continent was a great and serious obstacle to Mrs.



WILLIAM CRAWFORD, OF LAKE-
LANDS, CO. CORK.



JANE CRAWFORD, AGED 16.



LOUISA PAOLINA ANGELICA COSWAY AS A BABY.
Oil sketch at Lodi.

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Cosway's returning home to her husband as easily as she desired. Her own letter describes the difficulty, but also states how in the time of Cosway's illness she was able to overcome it and arrive in London. Soon after her arrival, however, the little Angelica was taken suddenly ill, and in a few days passed away, to the great grief of her parents, who had centred their hopes upon this precocious and delightful little one.

There is no evidence that Angelica Cosway died while her mother was away from England, as some writers, notably Miss Clayton, have stated. On the contrary, Walpole, writing from Strawberry Hill on August 16th, 1796, to Miss Berry at Bognor, says : "Cosway, who had been for some days at Mr. Udney's, is with his wife. She is so afflicted that she shut herself up in her chamber and would not be seen. The man Cosway does not seem to think that much of the loss belonged to him ; he romanced with his usual vivacity." Cynical Walpole evidently refused to believe that Cosway's grief was genuine, and speaks of it in a very contemptuous manner. Other contemporary writers, however, describe him as overcome with grief and despair. He had the child's body embalmed. He placed it in a marble sarcophagus and kept it in his gorgeous drawing-room ; but later on we are informed Mrs. Cosway sent away the body to Bunhill Fields for interment, and requested Nollekens the sculptor to take care of the sarcophagus at his house for her.

After the death of her daughter, Mrs. Cosway was again in Paris. Her attachment to the French people had prompted her, when in London, to throw open her house to French refugees, and now she migrated to Paris, looked up many of her old acquaintances, and started a work that for some time she had projected, "A Description of the Louvre," illustrated

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with engravings. In Paris she was presented to Napoleon, and had an interesting conversation on art with the great conqueror.

She also made the acquaintance of David, of Gérard, and of Guérin, and became particularly friendly with several members of the French reigning house, and especially with Madame Letitia.



H.R.H. THE PRINCE REGENT, 1772.



PRINCESS LUISA IMPERIAL.



PRINCESS LUISA IMPERIAL AS A BABY.

CHAPTER III

BERKELEY STREET AND PALL MALL

IN the previous chapter we have seen that Cosway brought his bride to the house he had taken in Berkeley Street, where he had already become known as the leading miniature painter of the day.

It is not certain when he first embraced this branch of art, but it has always been stated that the fortunate circumstance of his painting a miniature of Mrs. Fitzherbert, which gave the Prince of Wales extreme satisfaction, started Cosway in his brilliant career, or at least made him decide to adopt miniature painting as his chief pursuit.

Reference has already been made to the Rashleigh series of miniatures, and there must have been others besides these, produced by the artist, before he lighted upon the special technique which rendered him famous. Many of them are no doubt attributed to other artists, but from the time that Cosway painted Mrs. Fitzherbert, and received the honour of a visit from the Prince Regent with his brothers at Berkeley Street, we can identify a certain definite line of work which ever after marked Cosway's finest productions.

He became a Royal Academician in 1771, and in that same year exhibited a miniature. In 1769, when the Academy had been founded, there were but two enamel and miniature painters on the list of original

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painters, Jeremiah Meyer and Nathaniel Hone, and only five miniatures were exhibited in the opening exhibition, the Academicians contributing three, and the other two being sent in by Samuel Cotes and John Scouler.

The art previous to the advent of Cosway had fallen in disrepute. There were but few exhibitors either at the Society of Artists or the Free Society, and Hone, during fifteen years, exhibited only two miniatures, and Meyer in twenty years only eighteen. With Cosway's appearance, however, the art revived, and under his hands attained to the full zenith of its importance during the eighteenth century, continuing after his death to flourish in the hands of the numerous artists who were his contemporaries, pupils, or successors.

It does not appear that Cosway resided in Berkeley Street, or Berkeley Row, as it was then called, for very long after his wedding. He had suddenly become one of the most popular artists of the day, and he decided to remove to a larger dwelling-house. He querulously complained, in a letter to a friend in Italy, of the narrowness of the street wherein he dwelt, of the blank wall of the Duke of Devonshire's house, which was opposite to his windows, and of his inability to receive the Prince Regent and his many august patrons in suitable manner in a house that had no entrance-hall and such very small sitting-rooms.

He left, therefore, for Pall Mall, removing to Schomberg House, a great building erected for the Duke of Schomberg, occupied later on by the Earl of Holderness, and altered in 1850 for the War Office, which is still located within its walls. Here Cosway and his wife lived in great splendour, and here it was that Mrs. Cosway started her evening concerts, which, especially on Sunday evenings, were the most popular



GEORGIANA, DUCHESS OF DEVONSHIRE.

Collection of the Duke of Devonshire.

LIFE IN PALL MALL

reunions of the day. Mrs. Cosway is described at that time as a "golden-haired, languishing Anglo-Italian, graceful to affectation, and highly accomplished, especially in music." She was generally the chief performer at the concerts, while her odd little husband, dressed up in the very extreme of fashion, flitted about through his gaily-decorated rooms, ogling, flirting, and bowing, receiving his patrons with the airs of a Prince, flattering them to the top of his bent, and entertaining those who made up the *grand monde* of the day, and who, while accepting his hospitality, and admiring his beautiful miniatures, did not omit to criticise and sneer at the trickery and conceit of the artist when they left his house. Pall Mall was blocked on these occasions with carriages, sedan-chairs, linkboys, and lacqueys, and everyone who was well known in society found their way to Mrs. Cosway's receptions. Horace Walpole was often in the rooms, as were the beautiful Duchess of Devonshire, the talented sculptor Mrs. Dawson Damer, the Countess of Aylesbury, the Marchioness Townshend, Lady Cecilia Johnstone, Lord Sandys, Earl Cowper, Lord Erskine, Mrs. Cowley, and others too numerous to mention. Walpole himself speaks of "bushels of little Italian notes of invitation" being sent out, and numerous letters of the period testify to the brilliance of these assemblies.

Smith records in his entertaining volume one or two letters relating to Mrs. Cosway's parties.

"DEAR MRS. COSWAY" (writes the Duchess of Devonshire),

"I am extremely sorry that my Mother's illness prevents my going out and coming to you to-night. If you have the harp-woman (I forget her hard name) I wish you would tell her that I hope to see her as soon as my Mother is better.

"Believe me yours ever,
"G. DEVONSHIRE."

RICHARD COSWAY

And again :

“ DEAR MRS. COSWAY,

“ Pray send to Mademoiselle Caroline and tell her I was sent for out of town on Election business which will prevent my seeing her at five to-day.

“ I am,

“ Dear Mrs. Cosway,

“ Yours,

“ G. DEVONSHIRE.”

Mrs. Cowley, the well-known litterateur, also wrote :

“ MY DEAR MRS. COSWAY,

“ This morning I was informed by Mr. Mathew, who received it from Mr. Hutton, that you had been extremely ill. I am—how foolish to say ‘ I am very sorry ! ’—that phrase is in the mouth of all the children of indifference. I am myself very ill, or instead of my daughter you would have seen *me*. But how can you whom I saw last Tuesday at Somerset House so well—how can you have been a long time ill ? Yes, I saw you, yourself. If you can draw everybody as justly as the fair Maria, you will be the first portrait painter in the kingdom. It is identically you without subtraction or addition. Your Ossian is charming ! the Maid of Arragon is placed too high, but ‘ tis a sweet elegant picture. I could not find the Lovesick damsel of the Sun*—but I must go again. Pray let me know how you are—and tell me that some morning of the coming week I shall be a welcome visitant.

“ Your ever affectionate,

“ H. COWLEY.

“ POWIS PLACE,

“ *Sunday evening.*”

Schomberg House became a well-known aristocratic rendezvous, and the concerts and assemblies in it were attended by all the fashion of the day. There was said to exist a private passage between it and Carlton

* A picture by Maria Cosway, now in the Soane Museum.



PRISCILLA, BARONESS WILLOUGHBY DE ERESBY IN HER OWN
RIGHT, WITH HER SON, AFTERWARDS SECOND
LORD GWYDYL.

Collection of Mr. J. Pierpont Morgan.

SCHOMBERG HOUSE

House. There are frequent references to these concerts in Horace Walpole's letters, and very cynical are many of the comments made by the lord of Strawberry Hill.

Writing from Berkeley Square on January 27th, 1786, he says: "I received a little Italian note from Mrs. Cosway this morning to tell me that as I had last week met at her house an old acquaintance, I might meet her again this evening."

On May 29 in the same year he wrote: "Curiosity carried me again to a great concert at Mrs. Cosway's to other night, not to hear Rubinelli, who sung *one* song at the extravagant price of ten guineas, and whom for as many shillings I have heard sing half a dozen at the Opera House—no, but I was curious to see an English Earl who had passed thirty years at Florence, and is more proud of a pinchbeck Principality and a paltry order from Wurtemburg than he was of being a Peer of Great Britain when Great Britain *was* something. Had I stayed till it is *not* I should have remained where I was. I merely meant to amuse my eyes, but Mr. Dutens brought the personage to me, and presented us to each other. He answered very well to my idea, for I should have taken his Highness for a Doge of Venice. He has the awkward dignity of a temporary representative of nominal power. Peace be with him and his leaf gold."

In 1787 a phrase appears in a letter of Walpole's, dated October 28th, showing the position that Mrs. Cosway's assemblies were attempting to take: "By the representatives," says Horace, "of all the Princes of Europe at Mrs. Cosway's Diet." By 1791 Mrs. Cosway had left England, and on June 8th Walpole writes to the Miss Berrys in Florence: "You know I used to call Mrs. Cosway's concerts Charon's boat; now methinks London is so. I am

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glad Mrs. Cosway is with you ; she is pleasing, but surely it is odd to drop a child and her husband and country all in a breath."

The cause of this relinquishment of home duties has already been seen in Mrs. Cosway's own letter, and although later absences may possibly be attributed to other causes, the absence from England soon after the birth of the baby girl was quite evidently caused by ill-health.

The house in Pall Mall where these great assemblies were held had an interesting history before and after Cosway occupied it. Jarvis, the painter immortalized by Pope, whose portrait he painted, had lived in the central part of the house ; he had been followed by Astley, the painter who married Lady Duckenfield ; after him came Nathaniel Hone, R.A., who kept a famous black woman in it as his model, and then it was taken by the so-called "Celestial Doctor," Graham the lecturer, and it is said to have been in the same house that the doctor exhibited Emma Lyon, afterwards Lady Hamilton, as the Goddess of Health. Cosway followed the doctor, but before he entered the house his old friend Angelica Kauffmann decorated two of the ceilings in her accustomed charming style. After Cosway left the house was occupied as a gallery by the Polygraphic Society ; then by Peter Coxe the auctioneer, author of a poem called "The Social Day," and then by Messrs. Payne and Foss as an important book-shop, which in 1845 rejoiced in the title of "Honest Tom Payne's." Gainsborough also made the house famous by occupying the west wing from 1777 to 1788. It had in its rear a large garden, with a handsome raised terrace commanding a view of the royal gardens and the Park beyond, and a reference has already been made to the picture painted by William Hodges, R.A., showing a window in Cosway's



RICHARD COSWAY, R.A.

From a drawing by George Dance, R.A.

Owner, The Royal Academy.

SCHOMBERG HOUSE

breakfast-room, with Mrs. Cosway seated in the embrasure, gazing upon the beautiful view beyond.

By this time Cosway seems to have been able to give full play to his passion for fine dress and admiration. He became known as one of the most foppish men of the day, and by his style of costume provoked a good deal of ridicule. Even upon ordinary occasions he adopted a most elaborate style of costume. "I have seen him," says J. T. Smith, "at the elder Christie's picture sales, full dressed in his sword and bag, with a small three-cornered hat on the top of his powdered toupee, and a mulberry silk coat, profusely embroidered with scarlet strawberries."

Cunningham, in his Life of the artist, thus refers to Cosway's style of costume: "To rise from indigence to affluence," says he, "and to step out of the company of indifferent daubers into that of lords and ladies of high degree, could not be accomplished, Cosway imagined, without putting on airs of superiority and a dress rivalling that of an Eastern ambassador." Then it was that he was caricatured by several artists. Mat Darley, the famous caricature print-seller, introduced an etching of him in his window in the Strand, calling it "The Macaroni Miniature Painter," and the title stuck to Cosway all his life. Dighton also satirized the artist, and the drawing was engraved in mezzotint by Earlam when a beginner, though without the names of the artists, and entitled, "The Macaroni Painter; or, Billy Dimple sitting for his Picture." Prints of this work are now extremely rare, as Cosway purchased and destroyed every copy that he could lay his hands upon.

Another caricature of the artist took the form of some clever alterations made to a portrait of himself which Cosway had published, and which sold very successfully. In the caricature the hat and feathered

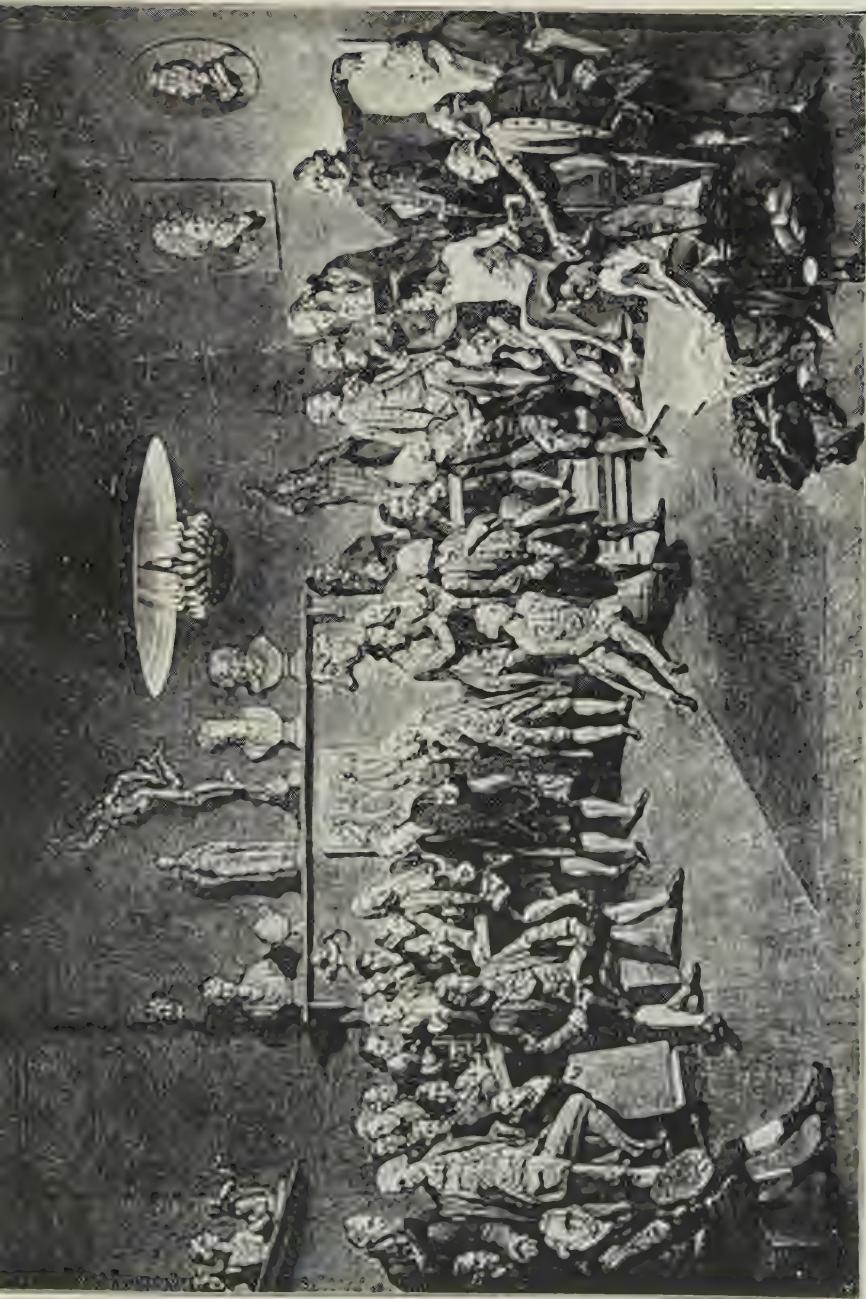
RICHARD COSWAY

mantle worn by the artist were replaced by a ragged cloak and a tattered wide-awake hat with a pipe stuck in it, while, instead of Cosway's pompous Latin signature, which appeared on the engraving, the caricature was inscribed, "Dickey Causeway in Plain English."

It was at this time that he first started a black servant, who, by the way, is said to have published an octavo work upon slavery, and this man, whom Cosway attired in crimson silk with elaborate lace and gold buttons, and, later on, in crimson Genoa velvet, in imitation of the footmen at the Vatican, provoked considerable ridicule, and became the object of scorn.

The other artists of the day were already jealous of Cosway's success, and were only too glad to laugh at him for what they called his "monkey face, apish figure, and his inane finicking dandyism." He was teased and annoyed by many vexatious slights and sneers, and wherever he went he was subjected to sneering remarks, partly occasioned by his triumphant success, and partly the result of his own folly in adopting so conspicuous a style of costume.

One or two artists were specially spiteful towards him. Wilson, a rough, violent man, and Hayman, who, like his companion, was coarse and slovenly, were always ready to attack Cosway. One evening, it is said, as he minced into the Artists' Club from a levee, dressed in gorgeous array—red heels, bag wig, and sword—he found the room so crowded that he could not obtain a seat. "What!" sneered Hayman, "canst thou find no room? Come hither, my little Jack-a-Dang, and sit upon my knee, thou little monkey." Cosway turned on his foe in a flash. "It would not be the first time," said he, "that the monkey rode the bear."



THE WOMEN'S STUDIO AT THE MOMENT OF THE LIFE-SCENE AT SOMERSET HOUSE, WITH PORTRAITS OF ANGELICA KAUFFMANN AND MARY MOSER ARE ON THE WALL.

Painting by Zoffany belonging to the Crown.

TINY COSMETIC

An amusing anecdote illustrative of the painter's vanity is told by Angelo in his "Reminiscences."*

After becoming an R.A., Cosway was careful to be present whenever any of the Royal Family visited the exhibition. On one occasion it appears that, the King being ill, the Prince of Wales paid the Royal Academicians a visit on the day of the private view, as the representative of his father. The President was ill with the gout, and Cosway, to his great joy, was appointed to act for him. Cosway received the Prince attired in a dove-coloured suit, silver embroidered Court dress, with sword, bag-wig, and *chapeau bas*. He followed the royal party through all the apartments, uttering a hundred high-flown compliments. When the Prince retired, the grand little man attended him to the carriage, and in the presence of the crowd retreated backwards, with measured steps, making at each step a profound obeisance, when, sad to relate, his sword got between his legs, and he was suddenly prostrate in the mud. "Just as I anticipated. Oh! ye gods!" exclaimed the Prince, as he drove away.

Poor Tiny Cosmetic, as the satirist dubbed him! The giant porter carried him into the Royal Academy in his arms, the great doors were closed upon the laughing people, and the motherly housekeeper tenderly wiped away the traces of his misfortune with a scented napkin.

The sword was evidently a favourite item in the artist's full-dress costume. In Zoffany's picture of the Academicians, Cosway stands in the right-hand corner, grandly dressed, and with lace ruffles and cane. He is wearing a sword, and is the only person in the picture, save Sir Joshua, the President, who is

* Vol. i., p. 358 *et seq.*

RICHARD COSWAY

adorned in that fashion. Even in the street he wore it, and a story is told of a duel in St. James's Street, at the Whig Club, when a member, rushing into the street in search of a weapon, spied Cosway strutting past, drew out his sword without leave or permission, and, returning to the club, fought his opponent in the hall.

It was during his residence in Pall Mall that Cosway commenced to paint the best of his works in oil, the series he executed for the Earl of Radnor, representing himself and his children. Lord Radnor's own picture was painted in 1786, and he is in peer's robes, holding in his hand the plan of Longford Castle. The portrait group of Viscount Folkestone and his sister was painted in 1785, and the one of Admiral Pleydell-Bouverie when a boy in the same year. In 1789 he painted another son, Laurence, and in 1799, when in Stratford Place, two more lads of the family, Frederick and Philip, aged fourteen and eleven, and Barbara, their sister. He also produced a pencil drawing of the Countess of Radnor, another of Mrs. Bouverie, Lord Radnor's half-sister, and two exquisite miniatures of the Earl, painted in 1786 and 1812, with a copy in miniature of a portrait by Gainsborough of William, the first Earl, Lord Radnor's father. With the Earl of Radnor Cosway appears to have been on excellent terms. He placed in the artist's hands this important series of commissions, and there are frequent mentions of transactions between the painter and his patron, both as to work executed and as to the sale of pictures and treasures. From the family account-books the Dowager Countess of Radnor has kindly extracted the following memoranda respecting some of these transactions, and added notes to them with reference to signatures and engravings :



MASTER HORACE BECKFORD.
From the stipple engraving by J. Condé, 1797.



HON. MRS. E. BOUVERIE.
From the stipple engraving by J. Condé, 1793.

THE RADNOR PICTURES

“‘ 1780, May 30. Cosway, for stained drawing of Lady Radnor, £26 5s.’

“‘ 1785, Oct. 24. Cosway, for the two pictures of my 3 eldest children, £115 10s.’

“N.B.—Signed CR. William, Viscount Folkestone, and Lady Mary Anne Pleydell-Bouverie, engraved as ‘Infancy’ (?) by Mrs. White (?). Hon. Duncombe Pleydell-Bouverie, engraved by H. R. Cook.

“‘ 1786, Feb. 11. Mrs. White, for 24 proof engravings of the print from Cosway’s picture of the children, £14 8s.’

“‘ 1786, Feb. 11. Bovi, Engraver of Lady Radnor’s Drawing by Cosway, £52 10s.’

“‘ 1786, July 8. Cosway, for my miniature picture, £23 2s.’

“‘ July 11. Gray, for setting of my picture by Cosway, £5 15s. 6d.’

“‘ 1789, Feb. 17. Cosway, for picture of Laurence, £50.’

“N.B.—Not engraved. Signed, right-hand top corner: ‘R. Cosway, R.A., Pinxit Primarius Pictor Principi, 1788.’

“‘ 1799, Ap. 17. Mr. Condé, engraver, for altering the Plate of Lady Radnor by Cosway, £6 6s.’

“‘ May 14. Mr. Cosway, for pictures of my children, Barbara, Frederick, and Philip, £178 10s.’

“N.B.—Not engraved. One of Barbara, full-length, reduced to the head only, is in the possession of Mrs. Hay, Clyffe Hall, Devizes; the one in the possession of Lord Radnor being a copy, with altered figure, by Mrs. Carpenter. In the picture of Frederick and Philip, the two boys are depicted together placing flowers on the tomb of their sister Harriet, who did not live to be painted.

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“‘1812, Jan. 24. Mr. Cosway, for 2 portraits of myself, £150.’

“N.B.—Not engraved. One portrait, full-length in oils, is at Longford. I do not know where the other is.”



GEORGE IV.



QUEEN CAROLINE.

Collection of Mr. J. Pierpont Morgan.



LADY MELBOURNE.

CHAPTER IV

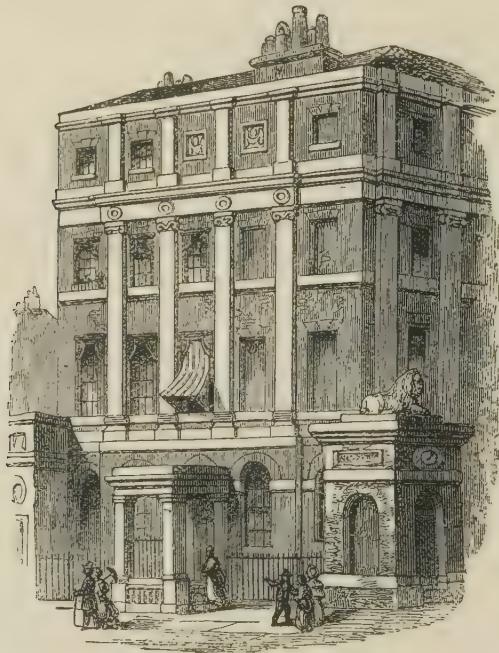
MAGNIFICENCE—DEJECTION—DEATH

IT is not very clear why Cosway left Pall Mall to go into a house in Stratford Place. He complained of having to move again, and to go nearer “the City,” of which he professed to have a holy horror, but in 1791 the removal actually took place.

He first of all went to No. 1, Stratford Place, Oxford Street, situated at the south-west corner of the Place. Stratford Place has been but little altered, but the first house taken by Cosway is now numbered 21, part of it being called 356, Oxford Street. It is a fine old-fashioned residence, now occupied by Mr. Montagu T. Burgoyne, and by his kindness I have been through its rooms. The drawing-room is a splendid apartment, long and narrow, and very suitable for a reception. Some of the ceilings are slightly decorated, and the doors are ornamented and well made. The special features of the house are, however, its mantelpieces and fire-places. Smith records that “no sooner were his stoves fixed” than the occurrence took place which caused him to leave the house. It is clear, therefore, that these “stoves” were Cosway’s own selection, and one or two of the mantelpieces I attribute to the hand of his constant friend, Thomas Banks, R.A. Later on Smith speaks of a mantelpiece by Banks at No. 20, but three of the mantel-

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pieces at the corner house are equally charming specimens of well-carved marble, most graceful and pleasing in design, very like the work of this sculptor. The house then had, and still has, a stone lion carved on its exterior pediment, and this object at once attracted the notice of Peter Pindar, who wrote



the oft-quoted lines which some reckless person affixed to the door of the house :

“When a man to a fair for a show brings a lion,
‘Tis usual a monkey the sign-pole to tie on !
But here the old custom reversed is seen,
For the lion’s without and the monkey’s within.”

Poor susceptible Cosway, who, Smith tells us, “was, although a well-made little man, certainly very like a



WILLIAM SPENCER, SIXTH DUKE OF
DEVONSHIRE, AS A CHILD.



WILLIAM, FIFTH DUKE OF DEVON-
SHIRE.

Collection of the Duke of Sutherland.



GEORGIANA, DUCHESS OF DEVONSHIRE.

MAGNIFICENCE

monkey in the face," was horrified at this lampoon, and immediately sacrificed his lease and prepared to move. From the parish rate-books he does not appear to have held this house for much more than three months, and he then moved two doors further up the street into the house in which practically the remainder of his life was passed.

No. 20, Stratford Place, is the property of Dr. William Laidlaw Purves, and he has been good enough to permit me to see the portion of it under his control, and also the rooms now occupied by a friend of his. Cosway's studio was evidently at the back of the house, a room which has been altered into two smaller ones.

The large windows which Cosway had inserted are still *in situ*, and extend from floor to ceiling, lighting the room magnificently, and rendering it eminently suitable for the work of a miniaturist. This house Smith describes in glowing language. "His new house," he says, "Cosway fitted up in so picturesque, and indeed so princely, a style that I regret drawings were not made of each apartment, for many of the rooms were more like scenes of enchantment pencilled by a poet's fancy than anything perhaps before displayed in a domestic habitation. His furniture consisted of ancient chairs, couches, and conversation-stools elaborately carved and gilt, and covered with the most costly Genoa velvets; escritoirs of ebony inlaid with mother-of-pearl, and rich caskets for antique gems exquisitely enamelled and adorned with onyxes, opals, rubies, and emeralds. There were also cabinets of ivory curiously wrought; mosaic tables set with jasper, bloodstone, and lapis lazuli, having their feet carved into the claws of lions and eagles; screens of old raised Oriental Japan; massive musical clocks richly chased with ormolu and tortoise-shell; ottomans

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superbly damasked; Persian and other carpets with corresponding hearthrugs bordered with ancient family crests and armorial ensigns in the centre; and rich hangings of English tapestry. The chimney-pieces were carved by Banks, and were further adorned with the choicest bronzes, models in wax and terra cotta; the tables covered with old Sèvres, blue, Mandarin, Nankin, and Dresden china; and the cabinets were surmounted with crystal cups adorned with the York and Lancaster roses, which might probably have graced the splendid banquets of the proud Wolsey. His specimens of armour also were very rich, although not to be compared with Doctor Meyrick's; and I there recollect," concludes Smith, "seeing him stand by the fire-place upon one of Madame Pompadour's rugs, leaning against a chimney-piece dedicated to the Sun, the ornaments of which were sculptured by Banks, giving instructions to a Picture-dealer to bid for some of the Merly drawings at the memorable sale of Ralph Willett, Esq."

The mantelpiece that Smith names in this gorgeous description was still in the house when Dr. Purves purchased it, but was removed by the freeholder without permission, set into the wall of a church, and, by the addition of certain other sculptured work, turned into a monument. A lawsuit regarding this mantelpiece was instituted by the ground landlord of the estate, and has lately been terminated in his favour. As a consequence, the mantelpiece has been removed from the church, and is now back in its original place, where it was in Cosway's time.

When residing in Pall Mall, Cosway had not scrupled to increase his income by the purchase and sale both of pictures and bric-à-brac.

He first purchased old pictures, repaired, varnished, and touched up their defects, and employed others to



CONDÉ THE ENGRAVER.

Collection of Sir H. Howorth, K.C.I.E.

MAGNIFICENCE

do so for him, and then disposed of them to his own patrons who had galleries to fill or rooms to decorate. Finding that by this means he could not only gratify his own taste and adorn his own rooms, but also derive considerable financial advantage, he extended his purchases to furniture and to objects wrought in ivory, crystal, amber, glass, and precious stones, and was not at all averse to making a handsome profit by the sale of one of his rare pieces of furniture or porcelain to some patron from whom he had just perchance received a commission.

Before leaving Pall Mall, however, he weeded out his collection of pictures, and the catalogue of the two days' sale at Christie's that ensued is still preserved at the British Museum. It was announced as follows :

CATALOGUE
OF ALL THE RESERVED AND VALUABLE PART OF THE CAPITAL
COLLECTION OF PICTURES
THE PROPERTY OF
RICHARD COSWAY, Esq., R.A.,
REMOVED FROM HIS LATE RESIDENCE IN PALL MALL BY
MR. CHRISTIE,
IN PALL MALL, FRIDAY, MARCH 2, 1792, AND FOLLOWING DAY

One picture realized as much as £94 10s., but the general average realized was a small one, only extending to some £3 or £4.

Although he fled to his new house to escape from the witty lampoons of his enemies, he was by no means freed from such bitter satire. Peter Pindar with his wit followed the artist, and attacked also Mrs. Cosway, holding up to bitter scorn both artists, their luxurious habits, and their pictures.

RICHARD COSWAY

One of Mrs. Cosway's productions, entitled "The Hours," was thus described :

"A sublime picture this ; the expression is truly Homerical. The fair artist hath in the most surprising manner communicated to canvas the old Bard's idea of the Brandy-faced Hours.

"No, no ! with all my lyric powers
I'm not like Mrs. Cosway's Hours,
Red as cock-turkies, plump as barn-door chicken.
Merit and I are miserably off ;
We both have got a most consumptive cough,
Hunger hath long our harmless bones been picking."

Ode I., 1783.

Again, of Cosway's picture of "The Virtues arming St. George," Peter Pindar wrote :

"Oh, Richard, thy St. George so brave,
Wisdom and Prudence could not save
From being foully murdered, my good friend.
Some weep to see the woeful figure,
Whilst others laugh, and many snigger
As if their mirth would never have an end.

"Prithee accept the advice I give with sorrow,
Of poor St. George the useless armour borrow
To guard thine own poor corpse—don't be a mule,
Take it, ev'n now thou'rt like a hedgehog quilled
(Richard, I hope in God thou art not killed)
By the dire shafts of merc'less ridicule.

"Pity it is, 'tis true, 'tis pity,
As Shakespeare lamentably says,
That thou in this observing city
Thus run'st a wh—r—ng after Praise.
With strong desires I really think thee fraught,
But Dick, the nymph so coy, will not be caught.

"Yet for thy consolation mind,
In this, thy wounded pride may refuge find,
Think of the sage who wanted a fine piece,
Who went in vain five hundred miles at least
On Laïs, a sweet *fille de joie*, to feast,
The Mrs. Robinson of Greece.



SUSAN AND FRANCES COUTTS, AFTERWARDS COUNTESS
OF GUILFORD AND MARCHIONESS OF RUTE.



MRS. MOFFATT.

MAGNIFICENCE

“ Prithee give up, and save the paints and oil,
And don’t whole acres of good canvas spoil.
Thou’lt say, ‘Lord, many hundreds do like me.’
Lord ! so have fellows robbed, nay, further,
Hundreds of villains have committed murther,
But, Richard, are these precedents for thee ?”

Ode VII., 1783.

Again, in reference to a picture of “Samson,” by Mrs. Cosway, Peter Pindar wrote in 1785 that satire urges him

“ Of cuts on Samson don’t be sparing,
Between two garden rollers staring,
Shorn by the lovely Dalilah fool play.”

Finally, in his eighth ode, Peter Pindar unmercifully lashed both husband and wife :

“ Fie, Cosway ! I’m ashamed to say
Thou own’st the title of R.A.
I fear to damn thee ‘twas the devil’s sending.
Some honest calling quickly find,
And bid thy wife her kitchen mind,
Or shirts and shifts be making or be mending.

“ If Madam cannot make a shirt,
Or mend or from it wash the dirt,
Better than paint, the Poet for thee feels,
Or take a stitch up in thy stocking
(Which for a wife is very shocking),
I pity the condition of thy heels.

“ What vanity was in your skulls
To make you act so like two fools,
To expose your daubs tho’ made with wondrous pains out ?
Could Raphael’s angry ghost arise,
And on the figures cast his eyes,
He’d catch a pistol up and blow your brains out.”

Adding at the close in more generous mood :

“ Muse, in this criticism I fear,
Thou really hast been too severe ;
Cosway paints miniatures with truth and spirit,
And Mrs. Cosway boasts a fund of merit.”

RICHARD COSWAY

It was during the residence in Stratford Place that the health of Mrs. Cosway began to fail. She had been her husband's companion in all his gaiety and extravagant life, but not having been permitted to indulge her passion for painting, she had not the working energy which had been his safeguard for many years.

Her health also suffered as the position they had occupied in the fashionable world began to change, and she longed for more life and more excitement. The pasquinades already quoted had been taken by her very much to heart, and on an opportunity occurring she left London for awhile, this time with her husband.

They travelled, so contemporary letters state, in grand style, taking with them both servants and carriages. In Paris Cosway declined at first to paint any miniatures, giving as his reason that he had come for recreation and for the benefit of his wife's health, and that he did not wish to be disturbed by work. He met, however, several old friends in the city, and was eventually persuaded by the Duchess of Devonshire to paint portraits of the Duchesse d'Orleans and her family and the Duchesse de Polignac.

It was during this visit that Cosway, remarking one day upon the bareness of the walls in the Louvre, proposed to present to the French Government a magnificent series of cartoons, the works of Giulio Romano, that he possessed. He prized them very highly, and had refused a liberal offer for them made by the Tsar of Russia, stating that he "declined to sell works of elegance to barbarians."

He, however, offered them to the Louvre, and they were gladly accepted. In return, four rich pieces of Gobelins tapestry were sent to him, but these he disdained to receive, even although they were marks of royal gratitude. He would not have it thought



[Collection of the Author.
A DRAWING OF A MONOGRAM.
From the collection of Baroness Cosway.

MAGNIFICENCE

that he had taken payment for his gift, and presented the tapestry to the Prince of Wales. The pieces are believed to be those that to this day hang in Buckingham Palace.

It was while in Paris that Mr. and Mrs. Cosway became more friendly with David the painter, and met with Kosciusko the patriot. The interesting portrait of Kosciusko, painted for the members of Brooks's Club, was, says Lord Currie, sketched by Cosway while his wife sat by the couch of the wounded hero entertaining him with her conversation. It was in Paris also that Cosway painted the lovely miniature of Madame His, lately bequeathed to the Louvre by her descendant. Upon one occasion David addressed to Mrs. Cosway the following interesting and flattering letter :

“ MADAME,

“ Il faut que je soit méchant, car la bonté me surprend. J'ai reçu une lettre de vous par les mains de M. Trumbult, et je ne vous ai point fait de réponse, mais je l'allai voir hier au soir, il me dit qu'il avait reçu une lettre de vous dans laquelle vous le chargez de bien de choses. Alors la honte a surmonté ma paresse et je me suis mis à vous écrire. Mais aussi croyez-moi si je ne vous donnois pas souvent de mes nouvelles, je me disais à moi-même bien des sottises, il n'y avait point de jours que je ne disois à ma femme : demain j'écrirai à Mme Cosway, et jamais demain ne venait enfin n'en parlons plus, je fais vœu de n'y plus retomber.

“ Condé m'a fait voir la médaille que l'Angleterre lui a décernée; cette justice me donne une bonne idée de l'Académie de Londres; chez nous un homme comme Condé qui serait tombé des nues, n'aurait pas seulement été admis au concours. Je vais encore vous faire un autre avis de ma paresse; il y a plus d'un mois que le Torse de l'Hymen est encaissé, et je ne l'ai pas encore fait porter chez M^r Perregaud, rue du Sentier; je vous prie de remercier M^r Cosway de l'estampe du Portrait du Prince de Galles que Condé m'a apporté de sa part; je l'ai fait encadrer, elle est dans mon salon et fait plaisir à tous

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ceux qui la voient ; je compte toujours aller m'acquitter d'une dette, lorsque j'irai en Angleterre qui est de vous prier d'accepter un petit dessin de moy en souvenir du plaisir que j'ai eu à faire votre connaissance. A propos je me souviens que vous me dites alors que vous m'écririez quand vous auriez besoin de couleurs ou autres choses ; comptez plus sur mon empressement à vous servir que sur mon exactitude à vous écrire. C'est parce que je me connais paresseux que je pardonne à M^r Saint André de ce qu'il ne m'écrit pas ; j'espére qu'un jour il lui prendra le même remords qu'à moi. Dites-lui bien des choses de ma part, et combien je regrette de ne plus le voir. La maison de M^r Trueraine est triste pour moi depuis qu'il n'y est plus. Je vais actuellement vous entretenir d'autres choses.

“ Celui qui aura l'honneur de vous donner cette lettre de ma part est d'abord le plus digne homme que je connaisse et bien digne qu'on s'intéresse à lui, c'est pour cela que je vous l'adresse ; il est célèbre musicien italien, ayant joué chez nous au concert spirituel avec tous les applaudissements possibles. Son nom est très fameux dans la musique il se nomme Caravoglio, il joue du hautbois, et comme vous aimez et faites souvent de la musique j'ai cru bien faire que de vous l'adresser. La seule prière que je vous fais, c'est quand vous donnerez concert chez vous, de le faire venir et de le faire connaître en Angleterre, et j'osé dire que quand on l'aura entendu, il le sera bientôt.

“ Adieu ma bonne Madame Cosway embrassez bien pour moi votre cher mari et croyez que vous avez un bon ami in France. Je vous assure qu'en écrivant cette dernière phrase j'ay les larmes aux yeux. Ma femme vous embrasse de tout son cœur et nous parlons souvent de vous.

“ Adieu, digne dame, pour la vie, votre serviteur et ami
“ DAVID.”

Mrs. Cosway at this time was doing more painting. For some years her husband had forbidden her to indulge in the art, and even now he forbade her to do it for money, allowing her to exhibit certainly, but to put no price upon her pictures, and increasing the demand for them by assuring his friends that they could not be sold.



THE FIVE DAUGHTERS OF MATHEW PIERSON, ESQ., AND SISTERS
OF THE MAJOR PIERSON WHO FELL IN THE DEFENCE OF JERSEY,
1781—VIZ., MRS. TINLING, MRS. FRANCILLON,
MRS. WEBBER, MRS. ANSTEY CALVERT, AND MRS. METCALFE MAURROCH.

MAGNIFICENCE

Mrs. Cosway did, however, execute some designs for Boydell's "Shakespeare" and for Macklin's "Poets." She also produced some clever miniatures, some of which are in Italy and others in the Holbourne Museum at Bath. Several artists vied with one another in painting Mrs. Cosway's own portrait, and it was often exhibited. Her husband painted her many times, and a charming drawing of her was made by Paul Sandby, R.A., which is still in the possession of the Sandby family. Thomas Banks, R.A., produced her bust in marble. It was exhibited at the Royal Academy in 1783 ("No. 427, Bust of Mrs. Cosway, marble, by T. Banks"). Angelica Kauffmann also represented her as Poetry in the well-known picture in which she herself as Design is depicted listening to the sweet song of Poetry.

Cosway himself, whether in Pall Mall or Stratford Place, was always in a state of great prosperity. Cipriani records that, however early he called at his house in the morning, he never found him in bed. Although night after night he was up for long hours at his parties and at the houses of friends, although he lived so gay a life, gambled and drank, yet he always secured a few hours' rest, and was up at a very early hour working away assiduously and earnestly at his profession, and producing drawings and miniatures with great celerity.

He seems to have been a constant attendant at the Academy dinners and meetings, and to have been on good terms with almost all his fellow-Academicians, who often ridiculed him behind his back. His position was, however, assured, and he was too important a man to quarrel with or to offend, having the ear of the Prince and being in touch with all society. His name and that of Mrs. Cosway appear in a list of persons to whom Nollekens proposed to leave each a thousand

RICHARD COSWAY

pounds, and eventually, in the extraordinary will left by the great sculptor, which contained fourteen codicils, Cosway received a hundred pounds—a mark of esteem from his old friend. When in 1798 John Thomas Smith, of whose references to Cosway mention has often been made, applied for the post of drawing-master at Christ's Hospital, Cosway was one of those who signed his testimonial, and of the fact Smith was not a little proud, as the artist was evidently at that time one of the best-known men in Society.

In his position as a favourite with the Prince, Cosway was the recipient of some strange confidences. He painted the portraits of both Mrs. Robinson and Mrs. Abington, and was consulted by both ladies upon private matters which concerned them.

Two letters preserved by Smith, written by the great actress who played so well the part of Lady Teazle in the "School for Scandal," may here be reproduced.

"To Richard Cosway, Esq., R.A.

"I have found another letter which you will see is part of the history I took the liberty of troubling you with. I cannot express how much I am obliged to you for your goodness and friendly confidence in telling me what you had heard of this trumpery matter, as it has given me an opportunity of convincing you in some little degree that *my conduct* stands in no need of protection, nor can at any time subject me to fears from threatening insinuations of necessitous adventurers.

"I am, Sir, your very much obliged and humble servant,
"F. ABINGTON."

"To the Same.

"Mrs. Abington will feel herself most extremely mortified indeed if she has not some hope given her that Mr. and Mrs. Cosway will do her the very great honour of coming to her benefit this evening. She has been able to



LORD DE MAULEY AND SIR F. C. PONSONBY, SONS
OF FREDERICK, EARL OF BESSBOROUGH.

Collection of Lord De Mauley.



THE COUNTESS OF SHAFTESBURY AND LADY
BARBARA ASHLEY.

Collection of Lord De Mauley.

DEJECTION

secure a small balcony in the very midst of persons of the first rank in this country, which she set down in the name of Mrs. Cosway till she hears further: it holds two in front, and has three rows holding two upon each, so that Mr. Cosway may accommodate four other persons after being comfortably seated with Mrs. Cosway.

“Feb. 10, nine o’clock.”

It was, of course, certain that the lives of an artist and his wife so constantly in the company of the Prince of Wales should be subject to scandal and evil rumour. His Royal Highness was said to have paid compromising attentions to Mrs. Cosway, and her name was also connected with those of Marchesi, the singer, who certainly once accompanied her abroad; Vincent Lunardi, the secretary to the Neapolitan ambassador; and J. L. Dussek, the pianist. There is, however, nothing to account for these statements but the breath of scandal which attacked every notorious person; and after examining many letters and much correspondence, I am distinctly of opinion that Mrs. Cosway, in the midst of her very difficult life, lived honourably to her husband and was always a person of very strong religious opinions. Her position must have been one of extraordinary difficulty, and small wonder would it have been had she in such a career accepted the habits and morality of those around her. It is possible she may have done so, but I can find nothing whatever to warrant such an assumption, while very much indeed leads me to hold an exactly opposite opinion of her life.

After sojourning in Paris, the artist and his wife returned home, and resumed their life in London. Mrs. Cosway for a while was much better in health, but at length the old depression, dulness of spirits, and nervous agitation from which she suffered increased,

RICHARD COSWAY

and, in company with her brother, who as a student in painting had gained the Academy's gold medal, she departed for Rome. A succeeding chapter gives fuller information as to this journey and its results.

From her departure commenced the less satisfactory side of Cosway's career. Mrs. Cosway was away for three years, and Cosway during part of that time was travelling in England, accompanied by the well-known lady Academician, Mary Moser. The spirit of the times was one of lax morality, and there was less delicacy of eye and purity of speech than is now considered right in society. At an early part of his career the artist had often been employed in miniature work for secret snuff-boxes, and specimens of such work still exist. They were in accordance with the habits of the day, and used by men whose imaginations, as Cunningham says, "were perhaps the least delicate part about them."

Now at this time, freed from Mrs. Cosway's restraint, the artist gave scope to his lower propensities, and a record still exists relating his wanderings in England in company with the lady whose character was at one time supposed to be above reproach. It is a curious commentary upon the opinion of others to find that the lady who was favoured with the special friendship of rigid and severe Queen Charlotte and of Princess Elizabeth, and who was pronounced choice, scrupulous, and squeamish by contemporary writers, should have, in 1797, wandered off with Cosway and lived with him.

The two artists, each of them over fifty years of age, were nominally travelling on a sketching tour, but Cosway, in a rough, disjointed manner records in a sort of diary the incidents of their journey, alternating the entries with sketches of the places they visited. The drawings are delightful, but the journal will not bear repetition, as it is confined almost exclusively



JOHN WILLIAM, FOURTH EARL OF BESSBOROUGH, AND HIS
SISTER, LADY CAROLINE LAMB: CHILDREN OF
FREDERICK, EARL OF BESSBOROUGH.

Collection of Lord De Mauley.

DEJECTION

to lascivious statements about Miss Moser, and invidious comparisons between her and Mrs. Cosway.

The two friends visited together Burleigh House, Stamford, Boughton, Northampton, Ely, Norwich, and St. Albans, and then returned to London. The unfortunate journey lasted about six months, but during the time Mary Moser met Captain Hugh Lloyd, and at the end of the year married him. She survived her husband many years, and eventually died in 1819 at No. 21, Upper Thornehaugh Street, Tottenham Court Road, and was buried at Kensington in the same grave as her late husband. She, with Angelica Kauffmann, were the only two women ever elected to the Royal Academy, and in the picture of Academicians in the drawing-school at night, by Zoffany, already mentioned, their portraits appear in frames on the wall. It is evident that either Mrs. Cosway never really knew of this escapade on the part of her husband, or else that she forgave both parties for it, and received them back to her affection and esteem, as Mary Moser (Mrs. Lloyd) left to Mrs. Cosway by her will in 1819 twenty guineas to buy a ring, and Mary Moser's Academy diploma is still amongst the papers left by Mrs. Cosway. The first presumption can hardly be sustained, as these very same papers afford clear proof of the husband's infidelity, and it must therefore be placed to the credit of the wife's deep affection for her husband and love to him that, despite all his failings, she overlooked and forgave this painful part of his story.

Later on in his life Cosway developed other odd habits and ideas that were a source of trouble and anxiety to his friends. Cunningham, quoting from Sir William Cosway's letters, states "that he was one of those sanguine men who perceived in the French Revolution the dawn of an empire of reason and

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taste, in which genius and virtue alone would be worshipped."

This partial sympathy with the Revolutionists instantly estranged the Royal Family from him. The King, who employed Engleheart for his work, had never any special affection for Cosway, and once, when speaking of the painters employed by himself and his son, remarked with reference to Cosway: "Among *my* painters there are no fops." It was hardly to be expected that the Prince of Wales would join in the sentiments that Cosway in his later days espoused, especially when added to them came curious hallucinations and strange fancies. Little by little the Court influence dropped off, but Cosway retained many of his old patrons, was industrious as ever, and produced miniatures that showed even greater delicacy of handling, more skill, more accuracy, and far more care and precision. Even down to 1817 and 1818, when the artist was advanced in years, he painted as well as ever, and although his later miniatures are distinguished by an alteration of method, they are unimpaired in merit.

From 1790 down to 1810 or 1815 his work was at its very best, and the miniatures produced in that period—those of Lord Gwydyr, Lady Burdett, Lord Newark, the Countesses of Mornington and Clarendon, and the wonderful portraits on the Ancaster Box—may be taken as examples. To this period belong most of the pencil drawings, such as those illustrated in these pages, and also many of the finest of the "stained drawings."

In 1804 Cosway did a graceful action in writing to the son of his old friend, Paul Sandby, R.A., and sending him a charming sketch of his father. The letter which accompanied it was as follows:

"Mr. Cosway presents his compliments to Mr.



GEORGE IV. WHEN AN INFANT.



LORD RIVERS.



ELIZA, COUNTESS OF DERBY
(*née* FARREN).



MRS. SHERIDAN.

DEJECTION

Sandby, junior ; shall feel himself highly gratified if he finds this drawing a tolerable resemblance of that good man and accomplished artist—his father."

This portrait is given in Seeley's "Life of Thomas and Paul Sandby."

By 1811 the Prince of Wales had become Prince Regent, and from that time Cosway saw him no more. The Prince had begun to be more select and particular in his company, and many of his old acquaintances were dropped. Cosway had not really the manners of a true courtier ; his adulation and conceit were too self-evident, his tongue too free, and his familiarity too great.

He, however, mourned over the loss of his princely patron, and, in the words of an intimate friend who wrote to Cunningham, "he thought himself overlooked and neglected ; conscious of his abilities, he disdained to stoop or entreat or flatter, and, imagining that his enemies had got the better of him, he neglected the profession by which he had risen, and looked with suspicion even on his firmest friends. As his own character was open and generous, his disappointment was the bitterer ; he made no attempt to retrieve his influence with the Prince, which had been personal, familiar, and confidential, and he never did retrieve it. He had full occasion to say with Scripture, ' Put not your trust in Princes.' "

Mrs. Cosway had long before this returned to her husband, whom she attended with most faithful devotion. His later years were passed in pain, bodily and mental. His hallucinations increased. Great men of a former age were, he declared, constantly appearing to him and making all sorts of civil and complimentary remarks about his genius. For fifteen years at least these ideas had existed, but now they grew in vigour. Dante, he would whisper, came last night and talked

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with him in a most friendly manner about his incomparable works of art. Praxiteles and Apelles would appear to him, declaring their opinion that the English ought to follow his example in learning to draw carefully and colour soberly, or Pitt would come penitently to confess—so he assured a brother Academician at a dinner—his error in having discouraged Cosway's genius. He was the one, he said, who performed Lambert's leap, and he it was who had measured the knee-pan of James I., and had predicted the return of Buonaparte from Elba. He also reported long conversations with Charles I. on art. Walpole had long ere this declared, when Cosway was in Pall Mall, that “he romanced with his usual veracity,” but now the trouble grew more serious.

He gloated over his relics, real and imaginary—“the crucifix of Abelard, the dagger of Felton, the manuscript of ‘The Rape of the Lock,’ the first finished sketch of the Jocunda, Titian's large portrait of Peter Aretine, a fragment of Noah's ark, the feather of a phœnix,” and so on. He even assured persons that Our Lady herself had sat to him several times for a half-length figure, and with a curious presentiment as to later discoveries, reported his ability to converse with his wife in Italy “through a fine vehicle of sense,” as he expressed it, “as we speak to a servant down-stairs through an ear-pipe.” An intimate friend thus spoke of him at this time :

“ His muse is not of that chaste and sober sort that can gratify the senses long after the first effects of captivation are weakened by the judgment. He is gentlemanly in demeanour, kind in principle, but superstitious as an old woman.”

William Hazlitt, however, describes him as bright and joyous. “ His soul,” says he, “ appeared to possess the life of a bird, and such was the jauntiness



ENSIGN TOLLEMACHE.

Collection of the Earl of Dysart.

DEJECTION

of his air and manner that to see him sit to have his half-boots laced on you would fancy (by the aid of figure) that, instead of a little withered old gentleman, it was Venus attired by the Graces. His wife, the most lady-like of Englishwomen, being asked in Paris what sort of a man her husband was, answered : ' Toujours riant, toujours gai.' What a fairy palace was his —of specimens of art, antiquarianism, and *vertu* jumbled altogether in the richest disorder, dusty, shadowy, obscure, with much left to the imagination ! His miniatures were not fashionable—they were fashion itself. When more than ninety* he retired from his profession, and used to hold up the palsied right hand that had painted lords and ladies for upwards of sixty years, and smiled with unabated good-humour at the vanity of human wishes. Take him with all his faults or follies, ' we scarce shall look upon his like again.' "

His kindness and brightness had always been features of his life. To friends in trouble he was always generous, and his well-filled purse heartily at their disposal. Many a man in difficulty blessed him for timely help, while to youthful artists he was particularly gracious and encouraging.

Andrew Robertson, the miniature painter to the Duke of Sussex, in his letters in 1802, makes frequent mention of Cosway. He writes on one occasion :

" I introduced myself to Cosway, the miniature painter (who is at the top of the profession and a most pompous man), merely as a student at the Academy. He, like Mr. West, received me at first distantly, but when I showed my great head he was gratified, and asked how it was done, and how I contrived to make a copy of such a picture. I said it was water-colours. ' Indeed, upon vellum ? ' ' No, upon ivory ; a plain common miniature.' He could scarcely believe ;

* This is an error.

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although he has painted in miniature for thirty years, he did not know it. I was not surprised at Mr. West's mistaking it, but that Cosway himself should be deceived is unaccountable. He asked why I did not exhibit it ; I said Mr. West told me that copies would not be admitted. He said that was not so, for Mr. Bone's enamel pictures were nothing but copies, and it was all a farce their being admitted on account of the difficulty of enamelling ; he had enamelled himself, he said. 'But could you not say it was painted in a new style, and did not choose to say how ? I did not know it ; had you come to me, I would have taken it myself and insisted on it.' This was a great compliment to me, and from a man who has long been above exhibiting his pictures. He is the vainest creature in the world, but to me he behaved in a most liberal manner. He was at such pains to show me everything excellent that I could not get away without insisting upon it."

Upon another occasion Robertson again writes of Cosway : "Cosway was most liberal, insomuch that I could not intrude longer upon his time, although I could scarcely get away. He asked to see my small miniatures, which he liked, and pointed out some things. 'But how do you get such a black Indian ink ?' I promised to give him some." The encouragement the master gave to young Robertson was very great, and was recognised as generous and full.

It did not stand alone. By his pupils Cosway was always spoken of in terms of endearment. Andrew Plimer calls him "my beloved master" ; Ozias Humphrey, "the kindest of friends" ; and it is therefore clear that, pompous as he was, stilted and formal, he was very kind and affectionate, and toward the latter part of his life his thought for others and generosity of



MRS. PELHAM.



AN ELDERLY GENTLEMAN (NAME UNKNOWN).



GEORGIANA, DUCHESS OF DEVONSHIRE.

DEJECTION

intention increased rather than diminished. Up to this period of his life he had expressed a wish to be buried in St. Paul's Cathedral, or with Rubens at Antwerp, or Titian in Venice. Later on he talked of Devonshire, and his thoughts reverted to his earliest life and childhood's memories, and he talked of a country churchyard beneath a high tower approached through a long and winding green lane.

One day he heard Wesley preach on death. He was startled, and somewhat altered his ideas. A little while afterwards he followed a funeral into Marylebone Church, and, impressed by the simplicity of the building and the vault, said quietly to his wife, who was with him : "I prefer this to Antwerp or St. Paul's; bury me here." In religious opinions he had been strangely attracted by the mysticism of Emanuel Swedenborg, and embraced very much of his faith. He also studied animal magnetism, tried to discover the power of projection, and thought he could raise the dead. His friend Philip de Loutherbourg, R.A., encouraged him in these fancies, and Cosway often went to his house in Hammersmith, whither many people went to be cured by this remarkable fanatic. Cosway is said to have been in De Loutherbourg's house with him when, owing to many failures to cure disease, the populace threatened to pull the house down, and the soldiers had to be summoned to protect it from their rage.

He was a good talker and a cheerful companion, and his wife's devotion to him was, according to Hazlitt, "beautiful to behold." She watched over him day and night, managed his business, amused him, read to him, played and sang to him, took him out, and gave up her entire time to his interest.

In Pasquin's "Memoirs," Cosway's mental condition is alluded to at some length. It is said that "there was a period when he was mentally convulsed with the

RICHARD COSWAY

horrors of a *second* sight; then he delivered sermons weekly on *chiromantical aphorisms*, and delineated, with the accuracy of magic, the good and evil lines of humanity, and became an adept in the *Orphean art*. He was a bigot in the faith of *Geoffrey Faustus* and *Margery Shipton*; when he wanted a lodging he calmly ascended to the third house, and sojourned and feasted among the stars. The Orphean science enabled the philosopher to subject to his will the action of every animated organized being, as well as stones, minerals, etc., contributing to produce the most surprising phenomena: to lull to sleep the external senses; the patients acquire sentiments of prescience, discover the *thoughts* of those in contact with them, see transactions at a distance, and, in fact, become endowed with universal knowledge."

The following absurd anecdote is related by John Bacon, R.A., in one of his letters, with the remark that it was told to him by Sir William Beechey. He said Mr. Tresham, R.A., who was always in ill-health, felt himself so incapable of studying one morning that he went out for a walk, and, strolling near Stratford Place, thought he would call on his brother Royal Academician, Richard Cosway. Cosway was a fine artist, but a very superstitious man, and very intimate with another man equally superstitious, namely, Sharp the engraver. When Tresham entered Cosway's study, he found Sharp there also. On stating how distressingly ill he was, Cosway said: "Well, it is your own fault if you are so much longer; if you will but have faith in what Sharp and I will do, we will soon cure you. You have only to place yourself at the further end of the room and look us in the face, while we will work upon you with a magic influence that will send you home quite another man; but you must have faith." Tresham said he was afraid he should fall



MRS. STURM, *ob.* 1837 (SIGNED AND DATED 1795).

Collection of Mr. E. M. Hodgkins.

DEJECTION

short on the subject of faith, but under a chance of being cured, he would muster up all he could. Accordingly they worked upon him for a long time, but all without either cure or amendment. Tresham of course laughed at them for their folly, when Cosway said : “ Yours is an obstinate case ; we have failed, but we can tell you what your complaint is—you have got *a hole in your liver*.” I think it was at least two years after this that Tresham felt himself greatly aggrieved by certain proceedings in the Royal Academy, in excluding him, I believe, from some office to which he laid claim, on which he fulfilled his threat that he would appeal to the King as patron of the Academy. On his name being announced at Buckingham House, the King said : “ Tresham, Tresham ! I know something about him. Oh ! he has got a hole in his liver. Let him come in.”

Another story related by Bacon runs as follows :

“ I have already referred,” he says, “ to Cosway’s superstitious peculiarities. Some think that superstition and religion are nearly allied ; but all, I submit, that can be said in favour of superstition is that it is better than infidelity, excepting that the superstitious character will frequently be satisfied that he is religious, whether he be so in reality or not. Cosway probably regarded himself as such, and I take it for granted, as he put peculiar honour upon the sacred Scriptures by placing a handsomely-bound Bible upon a bracket supported by gilded cherubim and other sacred appendages, and placed conspicuously against the walls of his drawing-room. How far he put honour upon that volume by deferring to its precepts and commands is best known to those who were more intimate with him. That he was a droll fellow in his superstition would appear from what Lady Heathcote related of him. She was sitting to him for her portrait,

RICHARD COSWAY

but on one occasion was prevented by indisposition from keeping her appointment with him. On the next day she called, saying how ashamed she was that she had, as she presumed, inconvenienced him by not attending and by not letting him know of her indisposition ; to which she said he replied that had she informed him of it, it would have been taking unnecessary trouble, for that he had the surest intimation in the morning of the day that she was ill and would not come !”

“A French artist,” he adds, “called on me after seeing Cosway on his way to my home, and said : ‘Mr. Cosway is a very strange man ; while I was with him there was a noise in the wall of the room, when he said : ‘Did you hear that noise ?’ I said yes. ‘Ah !’ he said, ‘that is not a common noise ; that is supernatural—*invisible spirits are there !*’”

A little later on Cosway had two strokes of paralysis, which affected his right hand and destroyed all his power of drawing, and at length, in 1821, he prepared, in feeble health and with impaired fortune, but bright and cheerful to the last, to leave his great house in Stratford Place and move into a smaller, quieter dwelling. Mr. Stanley, of 21, Old Bond Street, had instructions to sell all his dearly-loved treasures of pictures and other works of art. The catalogues still remain in the British Museum to tell their interesting but sad tale of the dispersal of the treasured collection.

At this sale, Jacob, second Earl of Radnor, Cosway’s great patron, made many purchases, and, amongst other pictures, he bought two pictures by Rubens, now at Longford. One of them is called “Cupids Reaping” ; the other, “The Escorial,” painted at the time when Rubens made his memorable visit to Velazquez, was quaintly described in the sale catalogue as “a great



LADY PAGET.



PROBABLY THE DUCHESS OF BOLTON.

Collection of Lord Barnard.

THE END

favourite in the cabinet of the late Lady Betty Germaine." This Lady Betty resided in St. James's Square.

The sale was thus announced :

A CATALOGUE
of the
PICTURES
of
RICHARD COSWAY, ESQ., R.A.,

Being the choice part of the very numerous Collection made by him during the last Fifty years, and which exhibit in their selection from the Works of the Great Masters the Taste and Skill of an Artist and the Judgment of a true Connoisseur.

TO BE SOLD BY AUCTION

BY

MR. STANLEY

*At Mr. Cosway's late Residence, No. 20, Stratford Place,
Oxford Street,*

On THURSDAY, the 17th of May, 1821,

AND TWO FOLLOWING DAYS

at TWELVE o'clock.

CATALOGUES ONE SHILLING EACH.

Immediately following this sale, on May 22nd, 23rd, and 24th, the same auctioneer sold the miscellaneous articles, comprising arms, cabinets, old china, clocks by Quare and Williamson, bronzes, buhl furniture, armour, an Egyptian mummy, an ibis, etc.

Thomas Emmerson, a great collector of pictures, bought very many things at his sale, and took his house in Stratford Place. He retained it for many

RICHARD COSWAY

years, and there he died, when some of Cosway's treasures again came to the hammer.

In April, 1821, Mr. and Mrs. Cosway moved to 31, Edgware Road—not into lodgings, as some authors have stated, but into what Mrs. Cosway terms "a very tiny but cosy house."

One of his closest friends had been Mr. Robert Udney, a celebrated art collector and Fellow of the Royal Society, who resided at Teddington. Cosway had painted his portrait and also one of his wife, Mrs. Udney, when she was standing in her own garden at Teddington.

In 1802 Mr. Udney had died, and Cosway had designed for him a very elaborate monument, the drawing for which Condé engraved and published. His daughter, Miss Udney, now proved one of his kindest companions. Day by day she came for him in her carriage to take him with Mrs. Cosway for a drive in the park. Sometimes Mrs. Cosway stayed at home, and he went alone with his friend. On July 4th he made his last journey. He was better that morning than usual, and unusually gay, saying kindly words to his servants as they supported him to the carriage.

In some twenty minutes or so his wife heard the sound of the returning wheels; she hastened downstairs, and found her husband lifeless. His third and last attack of paralysis had come upon him on the way to Edgware; he had fallen back in the carriage and died without a groan, having attained to the age of eighty years.

According to his wish, he was buried in Marylebone New Church, and a monument by Westmacott on the north wall bears the following inscription, drawn up for Mrs. Cosway by her brother-in-law, William Combe :



DRAWING REPRESENTING "THE HOLY FAMILY AND ST. JOHN."



THE END

TO THE MEMORY OF
RICHARD COSWAY, ESQUIRE,
Royal Academician,

PRINCIPAL PAINTER
TO

HIS ROYAL HIGHNESS, GEORGE, PRINCE OF WALES,

HE DIED JULY 4, 1821, AGED 80 YEARS.

HIS WIDOW, MARIA COSWAY, ERECTS THIS MEMORIAL.

Art weeps, Taste mourns, and Genius drops the tear
O'er him so long they loved who slumbers here.
While colours last and time allows to give
The all-resembling grace his name shall live.

Above the inscription was a medallion containing a



profile bust of the painter, and around it three *amorini* representing Art, Taste, and Genius.

RICHARD COSWAY

A replica of this monument is to be found in Italy, at the convent where his widow died and was buried.

On the very day, July 4th, 1821, and at the very hour the sarcophagus of his beloved child had been removed from Mr. Nollekens' house, so J. T. Smith records in his life of the eccentric and miserly sculptor.

There was another sale of Cosway's things after his decease. Very many of his chief treasures had been kept back for the house in Edgware Road, including a wonderful collection of drawings by the old masters.

These were, most of them, stamped with his initials, and some were of surpassing merit, and by old Italian masters whose works are extremely rare.

In the *Times* of February 12th and 14th, 1822, appeared the following most ungrammatical advertisement :

“Mr. Cosway. The high reputation which this gentleman acquired in the various branches of the art which he practised with such success Mrs. Cosway deems it her duty to afford the public an opportunity to view those works as advised by the best judges previous to her departure for Italy at Stanley's Rooms, 21, Old Bond Street, of which due notice will be given.”

The drawings and engravings were accordingly sold by Stanley on February 14, 1822, and on the seven following days, and then on Friday, March 8th, 1822, the remaining portion was brought to the hammer.

This latter sale* comprised ninety-seven lots of pictures and ninety-four lots of other treasures. It comprised, as the title of the catalogue states: “Pictures, being those for which he had the greatest partiality and which were removed from Stratford

* Brit. Mus. S. C., A 428.



RICHARD BRINSLEY SHERIDAN
(IN AN IVORY FRAME).

Collection of Mr. E. M. Hodgkins.

RICHARD COSWAY

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RICHARD BRINSLEY SHERIDAN
(IN AN IVORY FRAME).

Collection of Mr. E. M. Hodgkins.

THE END

Place to his late residence in Edgware Road ; also miniatures by Hilliard, Cooper, and other early masters, *articles de vertu*, etc."

There were two important old miniatures in the sale : one of Oliver Cromwell, which fetched £32, and one of Mary Queen of Scots, selling for £17. The Hilliards fetched £14, £12, £6, £4, and prices even smaller. The Olivers did not realize more than £4 a-piece, and many sold for much less. The entire result of the nine days' sale is said, however, to have been many thousands of pounds ; and having realized the whole of the complicated estate, disposed of the home and erected the monument, Mrs. Cosway left for Italy and resumed her life in that country, taking with her a very tender memory of the husband whom she had lost and whom she had steadily loved ever since she first met him at Mr. Towneley's house.

By his will Cosway left his estate to his widow, the instrument being as follows :

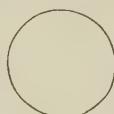
IN THE PREROGATIVE COURT OF CANTERBURY.

This is the last Will and Testament of me Richard Cosway of Stratford Place in the County of Middlesex Esquire R.A. Whereas by two several Indentures of Assignment bearing date respectively the fifteenth day of April One thousand eight hundred and twenty and respectively made between me the said Richard Cosway and Maria my Wife of the one part and Sir John Carr of New Norfolk Street in the Parish of Saint George Hanover Square in the County of Middlesex Knight and Francis Douce of Charlotte Street Portland Road in the same County Esquire of the other part I have for the considerations therein respectively expressed assigned unto the said Sir John Carr and Francis Douce their executors administrators and assigns my leasehold messuage and premises in Stratford Place aforesaid wherein I now dwell with the appurtenances thereto belonging And also all and singular my household goods and furniture Books Maps.

RICHARD COSWAY

Pictures Prints Linen China Plate and Plated articles debts sum and sums of money Mortgages Bonds Bills Notes Debentures and other securities for money in the public stocks or funds and all other the personal estate and effects whatsoever of or to which I the said Richard Cosway and any person or persons in trust for me was or were possessed or entitled by way of present or future or contingent interest or otherwise howsoever (subject to the debts charges and incumbrances and to such rights and equity of redemption (if any) as the same were then subject to upon certain trusts therein respectively expressed for my benefit during the joint lives of me and the said Maria my Wife and subject thereto for the benefit of the survivor of me the said Richard Cosway and Maria my Wife) Now I do hereby ratify and confirm the said several indentures and each of them and the respective assignments thereby made as to all such benefit and advantage as my said Wife Maria Cosway will become entitled and under and by virtue of such Indentures and each or either of them in case she survives me Item I do hereby direct all my just debts funeral expenses and testamentary charges to be fully paid and discharged and subject thereto I give and bequeath all my personal estate and effects whatsoever and wheresoever and of what nature or kind soever not comprised in the said several Indentures of Assignment or either of them and not subject to the trusts of such Indentures unto my said Wife Maria Cosway to and for her own absolute use and benefit And I do hereby constitute and appoint the said Maria Cosway sole Executrix of this my Last Will and testament And I hereby revoke and make void all former and other Wills by me at any time heretofore made and declare this only to be my last Will and testament In witness whereof I the said Richard Cosway the Testator have hereunto set my hand and seal this twenty-fourth day of August in the year of our Lord One thousand eight hundred and twenty . . . Rd Cosway . . . signed

sealed



published and declared by the above-named

Richard Cosway the testator as and for his last Will and Testament in the presence of us who at his request in his



RICHARD COSWAY IN OLD AGE.

Collection of Mr. E. M. Hodgkins.

DEATH

presence and in the presence of each other have subscribed
our names as Witnesses thereto. . . . Jno. Carr No. 7 New
Norfolk St. Grosvenor Square. Mariana Carr of do. do.

Doctors Commons, before Sir John Nicoll.

Proved 24th July 1821.

Folios 8.—E. W.

Gross Value of Personal Estate under £100.

C. E. FENTON, Proctor.
JOHN DAUBEY, Surrogate.

CHAPTER V

MRS. COSWAY AND HER EDUCATIONAL SCHEMES

IT will now be needful for us to retrace our steps in order to relate what Mrs. Cosway was doing during her three years' absence abroad and during the repeated and constant visits to France that followed. As she mentions in her own letter, she was in Paris in 1802, when the Peace of Amiens was signed, and had been there for some time, but was not able to obtain a passport in order to return home, and therefore extended her stay on the Continent.

It was in Paris that she had first met the Cardinal Archbishop of Lyons, Cardinal Fesch, who steadfastly remained her constant friend. His conversation had revived in her mind an old ambition, which was to found a college for young ladies in some part of Europe, preferably in the country that she had always regarded as her home.

As a girl she had taught in Florence ; she enjoyed the work, and was full of ideas and schemes for a different system of education from what she had herself received. It was not possible for her, on account of war, to return to England, and there is no doubt that at that time a coolness had arisen between her and her husband.

Thoughtless and frivolous Mrs. Cosway appears to have been in the days of her glory, but the further

DRAWING REPRESENTING "THE VIRGIN AND THE HOLY CHILD."



EDUCATIONAL SCHEMES

accusations made by many writers against her moral character are in no way warranted by any traditions or evidence that remain. She appears to have been a devout Catholic, possessed of high religious instincts, and retaining a lingering affection, never wholly eradicated, for the life of the cloister and for the education of the young.

Cardinal Fesch persuaded her to commence her educational scheme in the city of Lyons. In 1803 she went there with him, and stayed in his palace. When in France again, a year or two later, she started her college in a building placed at her disposal by the municipality, and for a while it was a great success, and carried on under the patronage of Cardinal Fesch.

The times, however, were very troublous ; war was constantly in progress, and greatly impeded the work of the college. Twice Mrs. Cosway had herself to flee home from Lyons, and remain in hiding for some months, and on another occasion she travelled to England in a fishing-boat, a long and tedious journey, in order to see her clever but foolish husband. Her interest was all the time more in Italy than in France, and in 1811 her college in Lyons was finally closed.

The remaining part of that year she spent in Milan, teaching and working both at painting and music. Meantime Napoleon had raised Lodi to the dignity of a duchy, and in 1812 Maria's old friend, the new Duke of Lodi, Francesco Melzi d'Eril, who was Chancellor of the Republic of Italy, and who had many times visited her in London, purchased the Convent of the Minoresses at Lodi, and handed it over to her for her college. She had brought with her from Lyons two clever French girls who had aided her in that city, and these she now established as teachers in her college. Cosway was perfectly agreeable to

RICHARD COSWAY

her desire, and on more than one occasion sent her money to help in her project, once forwarding an order on Messrs. Hammersley of Pall Mall for £300. She entered upon the work full of ardour and strength, and was speedily surrounded by a crowd of pupils from the families of the nobility and influential people near Milan and Lodi. She was, however, but a year or two in Lodi when her husband fell ill; she at once returned home, and for the last few years of his life was in devoted attendance upon him. His means by this time were considerably reduced, and Mrs. Cosway's own fortune had been sunk in the establishment of her college at Lodi.

Many friends, notably the Udneys, as already mentioned, gathered around the paralysed painter and cheered him in his latest days, and his wife's presence and a complete reconciliation between them enabled him to spend his old age in contentment and joy. After his death Mrs. Cosway generously pensioned three relations of her husband, Elizabeth and Jane Cosway and Mrs. Maddison, and eventually remembered them also in her will, and then, having arranged the deeds relative to these pensions, left again for Italy in order to take up her old position. During her absence the nuns of a religious Order had given an oversight to her college. In 1829 she returned for the last time to London, in consequence of some difficulty attending the realization of Cosway's property, which he had left entirely to her. This was her final visit to England, and from henceforth her life was spent abroad, mainly at Lodi, but occasionally she went to Como, and on into Austria and Vienna, but never returned to England.



DRAWING OF "THE REST IN EGYPT"

CHAPTER VI

THE BARONESS COSWAY IN ITALY

IN 1830 Mrs. Cosway determined to make her college into a religious house. She purchased the buildings outright from the heirs of the Duke of Lodi, and with permission from the municipality and government she endowed the establishment. With the authority of the Bishop of the diocese, she attached her buildings to the Church of Santa Maria delle Grazie, making doorways from the college into the church, and providing a large grille and proper accommodation both for nuns and pupils, that they might be present at Mass without being overlooked or disturbed.

In 1830 Francis I., hereditary Emperor of Austria, desired to establish in Milan a branch of the religious Order called the "English Ladies" ("Dame Inglesi"), an institution devoted to the cause of female education already having successful establishments in Austria and Germany.

Mrs. Cosway most readily fell in with this idea, and consented to merge the small Order she had originated into the much larger organization of the "Dame Inglesi."

The mother-house of S. Ippolita in Austria sent two nuns to instruct the religious at Lodi, and the new community accepted the rule of the larger one, and became a distinct branch of the Order.

RICHARD COSWAY

This Order, which should more accurately be termed the Institute of the Blessed Virgin Mary, was originally a congregation formed in the seventeenth century by Mother Mary Ward,* but for a time suppressed by the Holy See.† It was reconstructed after her death, and approved by Clement XI. in 1703, and finally by Pius IX. in 1877. In Germany, Austria, and Italy it is generally known by the name of the "English Virgins" or "English Ladies." The English houses of York and Hammersmith were founded toward the close of the seventeenth century by Frances Bedingfield, a daughter of Francis Bedingfield, Esq., of Bedingfield, Suffolk, and were for a hundred years the only convents in England for the education of the daughters of the Catholic nobility and gentry.

The Convent of St. Mary, Micklegate Bar, York, still remaining, is the oldest existing convent in England. The Irish branch sprang from York, the foundress of its mother-house, Loreto Abbey, at Rathfarnham, Mother Mary Teresa Ball,‡ having made her novitiate in York.

In Ireland the Order is usually known as that of the "Loreto Nuns," and the convent at Rathfarnham, founded in 1822, has houses depending upon it in America, India, and many of the British colonies and dependencies. There is a house of the same Order in Ascot; a large one at Haverstock Hill, known as Gifford Lodge, England Lane, founded from Nymphenburg; a convent in Upper Moss Lane, Manchester; another at Leek, and about eighteen or twenty houses in Ireland. There are

* Coleridge, "Life of Mary Ward" (Burns and Oates).

† "Religious Houses of the United Kingdom" (Burns and Oates).

‡ Coleridge, "Life of Mother Teresa Ball" (Burns and Oates).



MRS. COSWAY AND HER BABY DAUGHTER, ANGELICA
Collection of Mr. E. M. Hodgkins.

THE BARONESS COSWAY IN ITALY

two distinct congregations of the Order, each governed by the Generaless, one with its headquarters in Austria, and the other in Bavaria. It was this Order which Mrs. Cosway established in Lodi, and there it still continues its excellent work in the same buildings.

In 1834 the Emperor Francis I. visited the convent, inspected it very minutely, expressed his entire satisfaction with its work, and in token of his respect for Mrs. Cosway, and in recognition of her self-denying labours and munificent generosity, created her a Baroness of his empire and gave her a grant of arms. The original patent is carefully preserved at the convent, and is a very fine piece of emblazonment on vellum, richly bound in morocco in book form.

In 1835 a further honour was paid to the Baroness Cosway, as she must now be styled. Her Imperial Majesty the Empress Maria Carolina visited the convent, and bestowed upon all the details and work of the house an even more minute scrutiny than had been given in the previous year by her august consort, going so far as to examine the books and accounts. The scrutiny was perfectly satisfactory, and a substantial mark of Her Majesty's approval was bestowed on the house. Francis I. died in March, 1835, and in the same year the Archduke and Archduchess, who were Viceroys in Lombardy, accompanied by Count Hartig, the Governor of Lombardy, visited the convent, paid great compliments to its foundress, and ratified the favours granted to it.

In 1830 the Baroness made over the sum of £4,000 toward a further endowment of the religious Order. In 1833 she added other houses and more money, and undertook to bequeath to it all her remaining estate. In that year the convent

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first fully answered to its purpose as a conventional house by taking novices and having nuns fully professed, and the Bishops of Lodi, Mantua, and Pavia officiated at the profession of the candidates. In 1836 there were sixteen religious within its walls, exclusive of the two from S. Ippolita, and there were over sixty pupils. In the spring of 1835 the Baroness left Lodi for a time, journeying to Rome and Vienna, and visited other houses of the same Order. At Vienna she was presented to the new Emperor, Ferdinand I., who treated the old lady with every mark of esteem and benevolence, and bestowed very much favour upon her.

She then returned to her beloved Lodi, continued her labours, managed the house and all its varied cares and duties, and taught in the school up to the very day before her illness. She was suddenly seized with apoplexy about Christmas time, but was conscious up to the very last moment of her life, and able to give full instructions as to her funeral, her property, and her beloved college. She died in the evening of the 5th January, 1838, having received the last sacraments, fortified by the rites of the Catholic Church, and surrounded by all the religious of the Order. Her death was regarded as a public calamity in Lodi and in Milan, and her funeral was a most imposing one. It was attended by representatives from the imperial family, the reigning Dukes, all the neighbouring municipalities, and many of the religious Orders and congregations.

The remains were buried in the Church of Santa Maria delle Grazie, in a vault under the chapel which appertains to the use of the nuns, and a monument was erected there to her memory. The inscription on it may be thus translated :



BUST OF THE BARONESS COSWAY AT LODI.

THE BARONESS COSWAY IN ITALY

“ Pious religious
and devout young ladies,
gather here to pray for the soul
of the Baroness
MARIA HADFIELD COSWAY, WIDOW,
who
in the year 1812 erected
this COLLEGE DELLE GRAZIE,
who for many years
governed it wisely,
and with wise counsel
entrusted it to the Dame Inglesi
in the year 1831,
and has gone into the hands of God
the 5th of January, 1838.

Deposited in the vault of this sacred edifice,
where in the communion of your grateful and
fervent prayers she is awaiting the day of the
blessed resurrection.”

The municipality of Lodi erected a fine bust in marble of the deceased Baroness at the end of the large reception-room (*salone*) in the college, and placed upon it an inscription which may thus be freely translated :

“ To the memory of a celebrated woman, Baroness Maria Cosway, foundress of this flourishing college, established in 1812, provided with a perpetual endowment in 1829, and entrusted with royal assent to the Institute of Dame Inglesi in 1830, and extended in 1838, the commune of Lodi, protectors of so much benefit, erected this monument in affectionate gratitude, 1839.”

It should be mentioned also that the *Gazetta*

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Privilegiata di Milano of February 11th, 1838, issued a special edition and a lengthened memoir of the deceased lady, written in a spirit of sincere gratitude for all that the Baroness had generously done for her adopted country, and for the town of Lodi in particular.



A VIEW OF THE COLLEGE OF "DAME INGLESI" AT LODI.

CHAPTER VII

THE BARONESS, HER COLLEGE AND HER FRIENDS

NOTHING can well be more interesting than a visit to the college founded by the Baronesse. The small town of Lodi is quite easily accessible by rail from Milan, and the college is within a short drive of the railway-station. The buildings are grouped around a central quadrangle with colonnade, and are arranged in picturesque confusion. It is not easy, however, to obtain admission, and to the ordinary tourist the gates are straitly closed, as the work of the religious would be seriously injured by the presence of constant visitors.

It may be well here to mention that whatever the college possesses in the form of papers, letters, art treasures, and relics of its foundress and her husband are not shown to visitors, and as they form an integral part of the endowment of the house, providing no income nor financial advantage, they can only be treated as unalienable heirlooms, and the college has no power whatever, even if it had the slightest desire to do so, to part with a single item.

It is desirable that these facts should be made perfectly clear, because the present demand for engravings and drawings of Cosway's period might cause some enterprising person to journey to Italy and try to induce the good nuns to sell the few treasures that

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they possess, and the Government of Italy, thinking it possible that under some circumstances sale would be carried out, might take steps to prohibit it, or tax the nuns for the possession of the things. Let it therefore be carefully noted that sale is *absolutely impossible*, and that admission to this house of nuns is *equally impossible* unless the visitor be provided with proper letters of introduction to the reverend mother, or is intending to place a daughter at the very excellent girls' school carried on by the Order.

The accepted visitor, on entering the house, and especially the parlour, is at once struck by the curious English appearance of the rooms, so unexpected in Italy.

The furniture brought by the Baroness from England still adorns the rooms, and much of it is covered either in English woollen material or in woolwork, or other needlework, made by the Baroness herself.

The most interesting room in the house is the original dining-room. It is decorated on all four walls and on the ceiling with painted scenes transforming it into an arbour. There is trellis-work having vines in full fruit climbing upon it; there are distant views of mountains, vineyards, and orchards; there are trees in the foreground, rocks, caverns, and stones. The whole effect is very Italian and remarkable. It has never been disturbed, and is as vivid and bright in its colouring as it was eighty years ago. The Baroness, sitting at the head of her table, had her back towards the large window, and on her right hand, on the wall against the painted trellis-work, is depicted a copy of the tombstone she erected to her husband's memory. The medallion is in relief, an exact replica of Westmacott's work, the lower part, however, being painted. Near by is an imitation cavern, in which was the fireplace, while on the opposite wall, immediately facing



THE WALL OF THE DINING-ROOM OF THE COLLEGE AT LODI, SHOWING THE REPLICA OF
COSWAY'S TOMB.

THE BARONESS AND HER COLLEGE

the tombstone, was a fountain, hollowed out in the wall and decorated with imitation stonework, intended, in the words of the Baroness, "by its bright and living movement to remind her that the tomb opposite to it only commemorated one who yet lived while he slept."

Sir Dominic Colnaghi, late Consul-General in Florence, to whom I am warmly grateful for help and encouragement in my work, was good enough to send me two extracts from some family journals which have reference to this very curious room. The first is taken from a journal written by Sir Dominic's grandmother, Mrs. Paul Colnaghi, during a visit to Italy in 1826. Mrs. Colnaghi was a particularly observant old lady, unfortunately very deaf. She sent this diary to her family in England. Her husband was the well-known print-seller, founder of the business of P. and D. Colnaghi. The second extract is from a letter written by Francesca, the daughter of Mrs. Paul Colnaghi, to her family in 1845, nearly twenty years after the visit to Lodi, at which she had also been present.

She was, in 1845, travelling with her sister and her sister's husband.

These extracts, which were found by the present Miss Colnaghi amongst some old family papers, describe in the most charming manner the life at Lodi.

EXTRACT FROM MRS. PAUL COLNAGHI'S JOURNAL.

"Sunday, July 29th, 1826. Father has received an invitation from Mrs. Cosway to go to Lodi. Carriage at the door at seven; took a cup of chocolate, and were off at half-past. Arrived at Lodi at half-past ten, after travelling through fine roads: different grain growing most luxuriantly; the weather, if ever so dry, makes no difference, they have wide channels each side between the pathway and fields. We were five in our *calecha*. . . . Mr. Ferdinand Artaria and his friends went on before. All were received politely, but dear Mr. Colnaghi

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was the idol. All the cabinet pictures were unlocked one after the other, and Mrs. Cosway and Father were inseparable. Two ladies took the rest of the company round, showing what was beautiful. Then the company went to Mass, save Fanny and I, who remained with Mrs. Cosway, who took us into several rooms full of prints, drawings, and curiosities : then to her balcony filled with flowers, all beautiful, some curious. . . . Then Father took me out to see the bridge of Lodi, where a famous battle was fought ; some places standing that have received shells and balls ; the gate and many places rebuilt. Returned, took lemonade, shewn over the house, Father and Hostess side by side, the rest following. The house like a town (it being the College of Lodi, left to Mrs. Cosway by the Duke on condition of keeping it up) ; ball-room, eating-room, bed-rooms, painted with fine views, the walls of the ball-room representing the four quarters of the globe. She has sixty young ladies to educate. Where we dined was painted as a large garden, with fine romantic views, trees, vines, etc., and so relieved that you might fancy the leaves gently moving. The fireplace a cavern as if cut out of the rock ; nearly opposite a fountain continually playing. Dinner ordered to accommodate our return. Mrs. Cosway led Father, seated him on her right hand, Mama on her left. Macaroni soup, *frittata* of liver, brains, and other delicious fare ; boiled beef, sausage. That course removed, a fine bouquet of flowers in a china vase was placed on the table. A dish of veal with truffles, *merenda* of peaches, roast turkey, custard pudding, roast veal and rice patty, wines and fruit of different sorts, cheese ditto ; a fine dish of ice as hard as that on Mont Cenis. Father and Mrs. Cosway in conversation all dinner-time. Afterwards we withdrew to a neat room, where coffee was served ; then to walk in the garden, which was delightful. We ascended, I believe, to the height of the house by an easy winding path, where we saw from different points, towns, roads, and fields as far as the eye can reach ; then returned to the house through alcoves of vines, and were ushered into the music-room, where eleven chosen young ladies played on pianos in concert. In the garden again, where the gentlemen amused themselves in working the engine and sparkling water over each other till the conveyances were ready, and off we set, and arrived at Milan at eleven o'clock."



THE PROFESSORS' CLASS IN THE COLLEGE AT LORD'S, SURROUNDED BY THE NINE AND THREE PUPILS.

THE BARONESS AND HER COLLEGE

EXTRACT FROM A LETTER WRITTEN BY MISS FRANCESCA COLNAGHI IN MAY, 1845.

"We stopped a short time at Lodi. . . . We lunched at a very fine inn, the master of which was extremely polite, giving us all the information we required, more especially about Mrs. Cosway, who some time after we dined with her (now twenty years ago) had the title of Baroness conferred upon her. She has been dead only a few years, and the school she presided over has not retained the reputation it had under her care. Shall I ever see Lodi again? The last time I was here our dear father was with me . . . and there was a merry company assembled round the old lady's table, and she was lively and intellectual in spite of old age, whose touches, though seen and felt, were resisted successfully by activity of mind and body, keeping even death at bay. She must have been past ninety when, as the Scripture says, 'she fell asleep.' Her husband died in England, but his wife kept his 'memory green in her soul' in Italy by erecting a monument in her dining-room, consisting of his bust, beneath which was a funereal urn embellished with attributes of painting, and by its side a small fountain whose waters welled with a gentle and perpetual murmur. Inscribed on a tablet were these words: 'Non Patria sed Uxor.' "

The upstair room at the college, to which the letter makes reference, is the drawing-room known as the "Sala Rosa." This room, which contains a fine English clock, is full of English furniture of a period and style which can only be termed interesting, and not artistic, but on its wall hangs an important picture reproduced in these pages. This is the work of an able Genoese artist, who depicts the old Baroness seated, surrounded by her pupils, and having with her certain of the nuns who assisted her.

There are many other pictures in the room, notably a very fine painting by Cosway of himself, not, however, in very good condition, but so characteristic that it is here reproduced. The remaining pictures are

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either by Cosway or by the Baroness, mostly by the latter, and are copies of well-known pictures by old masters, and not original compositions. There is, however, a charming exception in the form of a most interesting portrait by the Baroness of the much-loved child whom she lost. It represents the little one as a baby in a natural and childlike attitude. It is very sketchy in its treatment, and was evidently hurriedly drawn from life, but is admirable in verve and expression, and a charming piece of rapid work.

A small room downstairs is called the "Studiolo," and amongst other things it contains two drawings by Cosway in pen and sepia, representing himself and his wife in fancy costume. One of them is reproduced, as also a "Magdalen" by Cosway, a fine piece of powerful drawing. There is an autograph inscription under the portrait of the artist in curious polyglot language: "R. Cosway fecit lui même à l'age de 30 ans." An interesting pastel portrait, labelled "Lady Cooper," hangs in another room. It is a clever production, and probably the work of the Baroness.

It was in the library, however, that I found the greatest interest when I visited the college, and it may be well for me here to express my gratitude for the assistance given me at Lodi in the compilation of this record. I cannot be too warmly grateful to the Reverend Mother for her most considerate hospitality and the generous manner in which everything that the convent possessed was displayed for my information. Papers and letters that, after the death of the Baroness in 1838, had been sealed and put away, and some of which the Superior herself had never inspected, as they concerned in no way her religious and educational work, were opened for me and carefully examined. From them I made what extracts I pleased, and they are now again consigned to the safe custody of the



MRS. COSWAY.

From the collection at Lodi.



RICHARD COSWAY.

From the collection at Lodi.

THE BARONESS AND HER COLLEGE

officials of the house, while the opportunity given to me will probably never again occur. The Reverend Mother was most ably seconded in her good works by an Irish nun, Sister Joseph Fitzpatrick, and it is to the kindliness of these two most estimable and generous-hearted ladies that I am able to open this hitherto sealed page of history.

The library is surrounded on all sides by book-cases. Many of their contents are educational books, ordinary Italian literature, or classical works. There are no volumes of special value, but very many of the books are intensely interesting, in that they belonged to Cosway and were used by him and cherished by his widow. There are some of his sketch-books, full of wonderful work; there are drawings by his hand; a few of his miniatures, not of the first order; and some of his beautiful stained drawings. Amongst other items there are four pencil portraits with tinted faces, one of which only is named, and which represents Mrs. Dawson Damer, of the same series, evidently, as those lately belonging to Lord Tweedmouth. There are some portfolios of drawings by Old Masters, including many remarkable compositions, and there are also specimens of engravings from Cosway's works, and an interesting collection of old prints. Amongst other treasures it was pleasant to find the original copper plates for two collections of drawings by Cosway that the Baroness issued in 1826 in memory of her husband, but which in Italy met with but little support. The collections were issued under the following title: "Disegni scelti portafogli (or 'piccolo libri,' in the other set) del celebre R. Cosway possoduti dalla di lui vedova Maria Cosway, Firenze, presso l'incisore Via della Scala 4355, 1826."

Of even greater interest, however, was the original diploma of Richard Cosway as a Member of the Royal

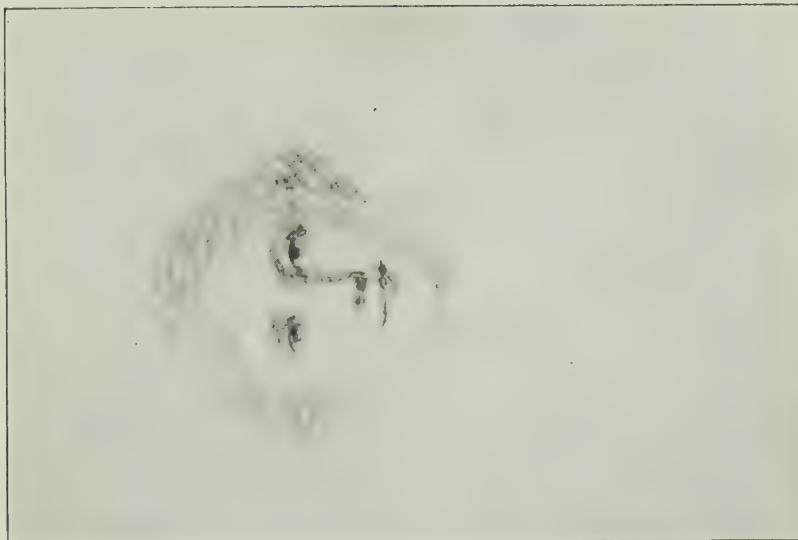
RICHARD COSWAY

Academy, signed by the King and dated July 20th, 1771. Rolled up inside it was the similar diploma belonging to Mary Moser, dated December 15th, 1768.

Leaving the library with all its delightful relics, I visited the *salone*, and inspected the marble bust of the Baroness, to which reference has already been made. I saw the dormitories for the pupils, and was impressed by the dignity of the high old-fashioned rooms, the spotless cleanliness of the place, and the punctilious attention paid to details of health—fresh air, cleanliness, and comfort—for which one often vainly looks in Italian schools or houses. Washing-rooms, kitchen, offices, studies, one of them decorated by a splendid picture, given by Cardinal Fesch, music-rooms, and in fact almost every portion of the house, usually severely closed, was opened for the inspection of my wife and myself, and everywhere we were distinctly impressed by the quaintly English aspect and regulation of this Italian house. The garden was beautiful, rising on to an eminence and commanding splendid views; it was well arranged and charmingly kept. The playground, the abode of a happy group of girls, fitted up with swings and other amusements, and decorated with rows of fine orange-trees, presented a bright and cheerful appearance. In the science-room was a collection of geological specimens, another of coins, and many an important object in natural history, and a very fine telescope, as the Reverend Mother is herself no mean proficient in the science of astronomy. I was taken into the very room in which the foundress died, now considered sacred, and only occupied by the Reverend Mother, and then, after having had the honour of seeing the Bishop of the diocese, who had already from his archives supplied me with a copy of the will of the Baroness and shown me the original, I visited the church. There are



DRAWING OF A MAN (NAME UNKNOWN).
From the collection of the Baronesse Cosway.



DRAWING OF MISS JOCELYN, AFTERWARDS
MRS. FFOULKES OF ERIVIATT.

THE BARONESS AND HER COLLEGE

actually two churches in the college: one the large Church of Santa Maria delle Grazie attached to the buildings having its separate chapel for the nuns, its entrance and the grille for the use of the religious; and the other a smaller chapel belonging to the house itself. Under the high altar of the convent chapel is preserved the entire body of an eminent female saint, and in order to confer the greatest honour upon us, we were permitted in the most solemn manner to view this sacred relic and have it specially exposed for us by the nuns.

Not least amongst the pleasures of this visit was the introduction to a very aged nun, who was able to boast proudly that she was the godchild of the foundress of the house.

My readers will pardon a final reference to a purely modern and every-day question. It was the *accademia* of the school the week of our visit, and the exhibition of talent in elocution both in Italian, French, German, and English was remarkable. The music was of the highest possible order, but the needlework was simply astonishing, and never before nor since have we seen needlework, lace, and embroidery of such exquisite beauty. The girls in their neat uniform, meeting their parents, guardians, and the trustees and officials of the town on this great day, looked pictures of health and joy; while to glance at their names and to read Sforza and Strozzi, Colonna and Medici, was like turning over a page of Italian history.

Little as to the Baroness remains to be said. The college did not succeed to the whole of her property, as she had intended it should, but was defrauded out of very much by an evil-principled lawyer, who fled to America with his spoils.

The house was also involved in a lawsuit in order to recover the property actually bequeathed to it,

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and in case any reader of this book may be more fortunate than I have been in obtaining details of this suit, and particulars bearing upon matters of public interest as to it, I append its name and that of its solicitors. The suit was *Giudici versus* Kenton, and the solicitors Messrs. Thomas and S. H. Gill, of 43, Lincoln's Inn Fields, and Charles Shaw, of Princes Street, and the date from 1838 onwards. The money that the Baroness left with Messrs. Hammersley, the bankers, of Pall Mall, seems also to have been lost to the college, owing probably to the serious condition of Messrs. Hammersley's affairs in 1840. I have striven unsuccessfully to obtain more information as to the account of the Baroness with the bank, and the fate of her somewhat large balance. Mr. H. Dudley Ryder, of Messrs. Coutts and Co., who took over the current accounts, has been most considerate and assiduous in his ready help to me. Mr. W. J. Fladgate, of Fladgates, of Craigs Court, the solicitors to Hammersley's Bank, has also most cordially aided me, but the books of the bank have been destroyed under successive orders of the Court of Chancery, and the certificates and transcripts in *Johnson versus Hammersley* that remain, all of which I have inspected, yield no information of public importance.

By the kindness of the Reverend Mother, I am enabled to give in full two inventories, dated January 15th, 1838, of all the effects of the foundress of the house catalogued after her decease, and to it are appended certain *contemporary notes* relative to the existence of the things therein named. Most of the items cannot now be traced, and it is not even known to whom they were sent in Milan, nor for what purpose they were so sent. With this is given a copy of the will of the Baroness, which was placed in my hands by the Lord Bishop of Lodi, Monsignor

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Giovanni Battista Rota, in whose custody the original remains. The will reads as follows :

27 July, 1829.

This is my last will and testament. Maria Louisa Catherine Cecilia Cosway widow, now resident at Lodi near Milan in Italy.

I nominate and appoint John Soane gentleman member of the Royal Academy living at Lincoln's Inn Fields and Prince Hoare gentleman, living in Norfolk Street Park Lane, testamentary executors of this my will.

I give and bequeath to them the said John Soane gent. and Prince Hoare gent. all and every share of mine (capital) and shares of stocks in the bank (bank stock) public funds (capital) of whatsoever description, moneys, securities, or cautions for money either in the hands of my bankers or of my solicitor or elsewhere in Great Britain and whatsoever may be due to me at the time of my death whether in your hands or in those of others or in reversion, residue or estate and I request and command the said John Soane and Prince Hoare to retain the said shares of bank stock moneys and other property in trust for and to dispose of them to the persons named below and mentioned, so soon as they may be conveniently to do after my death ; that is :

£500 (deceased)	I give and bequeath to Maria wife of Henry Whiting gent. £500 for her sole and separate use for which her receipt alone without the addition of that of her present or future husband will be sufficient satisfaction to my testamentary executors as a receipt for the total sum. I give and bequeath (leave as a legacy) to Henry Whiting gent. husband of the said Maria £500.
£500	I give and bequeath to Elizabeth Cosway marriageable cousin of my late husband Richard Cosway, gentleman, the sum of £100 sterling.
£100	I give and bequeath legacy to Jane Cosway marriageable sister of the said Elizabeth similar sum of £100.
£100	I give and bequeath to my beloved sister Charlotte Hadfield widow of William Coombe,

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£1,000

gentleman, now in Ireland, the sum of £1,000 for her sole and separate use and I declare that the receipt of my said sister alone will be sufficient guarantee (satisfaction) for my said testamentary executors.

£1,000

I give and bequeath legacy to Mdlle. Annette Prodon of Lyons now French Mistress in my Establishment at Lodi the sum of £1,000 and this as a mark of my friendship for her having been attached to me for many years. My testamentary executors should send the sum to the said Annette Prodon as soon as convenient.

£200

I give and bequeath to Miss Charlotte Jones of Upper Berkley St. Portman Square the sum of £200 and whatsoever she may have of my account or belonging to me, I order my executors John Soane gent. and Prince Hoare gent. to pay the sum which may remain in their hands after having paid the said legacies, all the residue and the remainder of my goods, furniture, money, and securities—sureties or for money and other effects of whatsoever nature and kind in whatever place in the United Kingdom of Great Britain and Ireland they may be, I order my executors to transmit this my residuary property to Cavaliere Giudici Consigliere di Governo Contrada degli Amenonini at Milan in Italy and to pay the amount of this according to his instructions or as he may order or direct within six months after my decease.

I have invested a sum of money in the public funds of Great Britain and by means of a *deed* I have provided that the interest from this be paid to Elizabeth Cosway, Jane Cosway and Mrs. Elizabeth Maddison as particularly mentioned in the same deed and for and during the term of their respective natural lives, in the proportions specially noted in the deed but with this provision that the entire sum or such portion of the same sum invested by me in trust in the said deed which might remain in the name of the said trustees at the time of my death should on

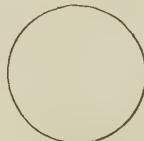
THE BARONESS AND HER COLLEGE

the death of the said Elizabeth Cosway, Jane Cosway or Mrs. Elizabeth Maddison or of any one of them be received by the executors of this my will and should be paid to the said Cav. Giudici Consigliere etc. who by means of my Codicil will be instructed as to the use to put it to and since I am interested in the College at Lodi instituted by me for the education of women which is superintended by me I have made a disposition of my property at Lodi and elsewhere in Italy by means of a will according to form.

Now I hereby declare that I certify my said will as regards the disposition of my property in Italy therein named in every particular and I declare it to be my last will and testament respecting the disposition of my property in Italy as I do also with the present and respecting my property of every description within the borders of the United Kingdom of Great Britain and Ireland.

I order my executors to retain the total sum of expenses and costs which may be incurred in proving this my will and in executing its contents and I declare them responsible each one singly for his own acts and not one for those of the other. For the belief of which I have written this will entirely with my own hand and signed my name to it this 27th day of July 1829 = 27 July 1829.

(Signed) MARIA LOUISA CATHERINE CECILIA COSWAY.



The will is wrapped in paper, in which was written in the handwriting of the testatrix as follows :

“Copy of my last will and testament is in the hands of H. Hammersley, Esq., my banker, Pall Mall, London.”

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The inventories are as follows :

NOTE OF THE PICTURES, ENGRAVINGS, AND OTHER WORKS OF ART BY RICHARD COSWAY.

1. Portrait of Richard Cosway by himself, in a carved and gilded frame. (Collegio.)
2. Two small pictures by R. Cosway, one representing Religion, the other a standing figure embracing a cross and four angels. (Sent to Milan.)
3. Drawing executed with two pencils, representing the Saviour with the sphere, by R. Cosway. (Retained.)
4. Two oil paintings by R. Cosway. (Bequeathed.)
5. Picture representing Aurora in chiaroscuro by R. Cosway. (Bequeathed.)
6. Small picture in a gilded metal frame, containing a drawing of a female figure under glass. According to an inscription, it is a portrait of the Countess of Guildford executed by R. Cosway. (Bequeathed.)
7. Picture in gilded metal frame, containing a portrait drawing of the Prince of Wales done by R. Cosway, as we gather from an inscription on the back under glass.
8. Portfolio in blue morocco, lined with the same, containing forty-one drawings by R. Cosway.
9. Small picture of the Madonna and Child by R. Cosway, in an old gilded frame. (Sent to Milan.)
10. Oil painting of the Nativity painted by R. Cosway, in gilded frame.
11. Two little oil paintings in chiaroscuro, copies from Rubens by R. Cosway. They are portraits of Rubens and his wife, framed in black. (Vice Regina.)
12. Oil painting of the Madonna and Child by R. Cosway, in gilded frame. (Collegio.)
13. Oil painting of the Madonna and Child, with a small basket of cherries; original painting by R. Cosway, in gold frame. (Bequeathed to the Superior of San Pölten.)
14. Oil painting of the Madonna and Child. Copy by R. Cosway from Parmegianino; gold frame. (Sent to Milan.)
15. Oil painting representing a "Rest on the Flight to Egypt"; original painting by R. Cosway, in gold frame. (Sent to Milan.)



LADY ELIZABETH FOSTER, AFTERWARDS SECOND WIFE OF WILLIAM,
FIFTH DUKE OF DEVONSHIRE.



MRS. FITZHERBERT.



A LADY (NAME UNKNOWN).

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16. Oil painting representing General de Paoli, the work of R. Cosway, in gold frame. (G. D. Toscano.)
17. Oil painting of a youthful woman teaching a child to read; original work by R. Cosway in gold frame. (Kept in the College.)
18. Oil painting representing the "Agony in the Garden"; copy from Correggio by R. Cosway; gold frame. (In the College.)

RICHARD OR MARIA COSWAY.

1. Another portfolio in the form of a book, red morocco, containing sixty-three drawings, executed partly in pencil, partly with the pen; some of the sheets are loose. (At Milan.)
2. Another portfolio in the form of a book, red morocco, containing ninety-six drawings, pen and pencil, as above. (At Milan.) [This was sold at Christie's in June, 1896.]
3. Another leather portfolio, light blue, with lining of the same, containing forty different drawings. (At Milan.)
4. Another portfolio bound like a book, of marbled leather, lined partly with red paper and partly with cinnamon-coloured stuff, containing various drawings, the first of which is numbered 1, the last 81. (At Milan.)
5. Portfolio of red cardboard with green morocco outside, containing thirty-two drawings. (At Milan.)
6. Portfolio of ash-coloured cardboard, leather outside, bound like a book, containing many drawings fastened to the pages of the above-mentioned book, with engraved borders. The number of the drawings is marked in pencil on every page; at the end we have No. 114. (At Milan.)
7. A similar portfolio in pasteboard, with the pages adorned like the preceding, to which minor drawings are affixed; the number goes up to 117. (At Milan.)
8. Another similar one; at the end the number of the drawings is marked 108. (At Milan.)
9. Case of worn leather stamped in gold, the flap fastened on like the lid of a box, opening with a spring, containing a book of stamped red morocco ornamented with gold, with white pages; among which are a number of little portrait drawings. The said book is bound round with a strap of red morocco, fastened with a steel buckle. (At Milan.)
10. Book bound in leather in a marbled paper cover, con-

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taining sheets, ten of which have crayon (pencil) drawings ; the remainder are in white. (At Milan.)

11. Book bound in rough leather with a brass clasp, containing sheets, on some of which are drawings. (At Milan.)

12. Portfolio bound in white parchment, with a coat of arms in gold stamped on both sides, lined with green cloth, containing various small engravings of portraits. (At Milan.)

Charlotte Hadfield, the only sister of the Baroness, married William Combe, the comic poet, who was the author of the "Tour of Dr. Syntax in Search of the Picturesque," published in 1812. The marriage did not take place until Combe was a man of seventy-six years of age and a prisoner in the Fleet, the bride having passed her fortieth year. In every way the union was a distressing failure, and Charlotte Combe very speedily left her husband. He died on June 18th, 1823 ; but shortly before his decease a curiously-spelled but interesting letter was addressed to him by the Baroness, which, by the kind permission of Lord Currie, I am enabled to give *in extenso*. It is as follows :

" LODI, January 24th, 1823.

" DEAR SIR,

" It was not my intention to trouble you as I thought I should hear of you from Charlotte, and that also she would communicate to you what I was anxious about before my departure from England, but I find from her last that there must be a very great misunderstanding between us, which has much distressed me. When we taulkd of having some Memoires written on M^r Cosway and agreed no one more able than yourself I was happy to see you undertook it. At the same time we taulkd of publishing a Correspondence Etc, and Travelles Etc, of myself, of which I felt somewhat awkward about and taulking of it with some persons, what they observed on it discouraged me and made me think not to press that part tho' it might have been announced for a future opportunity ; my delicasey was also on account of some of those persons being *living*. With this determination I told Charlotte to return me my letters and those which



ANNE, DAUGHTER OF THE THIRD EARL
OF DYSART, WIFE OF JOHN MANNERS,
ESQ., AND IN 1821 COUNTESS OF
DYSART IN HER OWN RIGHT.



A LADY (NAME UNKNOWN).



MARY, WIFE OF THE THIRD DUKE OF RICHMOND (SIGNED IN FULL
AND DATED 1789).

Collection of the Duke of Richmond and Gordon, K.G.

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regarded only *myself* and were not of use to you, as I had a particular *objection* to her taking them to Ireland, had she remained in London (since she seem'd determined not to come with me) who could I put my trust to better hands! However, whether she was offended, or hurt on the sake of *her friends*—She returned a box which I never opend for want of time—I am positively *sure* she said she had taken to translate those *you had chosen* and were necessary Etc I thought this settled, and told her I had several journals and letters here that I should send by the first opportunity I was anxious to know if you went on; in her first letter (for I have had but two) she told me a long history about M^{rs} Udny's letters, and of a visit she had from a gent: on the subject, which I thought as obsurd as extraordinary, for Charlotte might have said she had destroid them. Now, Sir, after all this detail whether I have or not well explained I hope you will judge that I must feel uncertain on the subject, which induces me to address myself to you. I have been looking for an engraver to give those portraits and sketches which I thought would illustrate the work—I left to Charlotte's care the only small plates etched by Mr Cos, himself, which I thought would be interesting. In short what could I do more? I wished much to see you before I set out, I told her so, but the uncertainty of your being able to come—not knowing how to contrive it and the many things I had to do in those last days, made me lose this satisfaction. I may be mistaken—but I always thought that *her friends* have engrossed so much on her good nature and they have used such means to keep her to themselves as she is very usefull to them that the feelings of blood and friendship in me go for nothing. I said and did all I could to induce her to come with me, but could go no farther when I found more attraction on the other side—May it be for the best. But I beg, Sir, that this may rest *entre nous* and that you will never mention to her what I have said—was it not natural that two sisters should end their life together? That I should look on her as my only relative? But this is what *her friends* feard, and made me promise not to take her away.

“All these things prayed on my mind, which induced to do what I have said above—but still I repeat this has nothing to do with what was agreed to be done about Mr Cosway—

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If you will favor me with a few lines you will much oblige me, or intrust any message to Mr Taylor or Prince Hoare, to both I gave a message for you—

“ Believe me, Dear Sir,

Yours sincerely,

“ MARIA COSWAY.

“ My address is Madame Cosway, a Lodi, Via Milan.”

After leaving her husband, Mrs. Combe went to Ireland and lived with a Mrs. Curtis.

John Thomas Smith, in his “ Nollekens and His Times ”(1828), speaks of Mrs. Curtis, of King’s County, Ireland, as “ the steady friend of Mrs. Combe, a lady remarkable for her benevolence, literary attainments, and most elegant manners.” He states that in his time “ she still resided ” with this lady, “ who treated her with all the kindness of a sister.” An anonymous writer of 1838 also mentions Mrs. Curtis, and speaks of her as an “ Irish lady of great literary attainments and most elegant manners.” Unfortunately, my most careful efforts to discover further particulars respecting this lady, although prolonged and numerous, have proved wholly abortive. Information in other family letters leads me strongly to believe that papers and letters relating to Cosway and his wife still exist, and are probably in Ireland, but, like others who have searched before me, I also have to lament my inability to find the missing treasures.

One great friend of the family yet remains to be named—General Pasquale de Paoli, a notable Corsican patriot. He was born in 1726, and died in London in 1807. He waged war with the French in 1755-1768, was defeated May, 1769, and came to England for refuge. He was made Lieutenant of Corsica by Louis XVI. in 1789, and handed over the island to George III. on June 17, 1794. The following year Sir Gilbert Elliott was made Viceroy, and a Parliament



ISABELLA, COUNTESS OF BEVERLEY, SECOND
DAUGHTER OF PETER BURRELL
(OIL PAINTING).

Collection of the Duke of Northumberland, K.G.



GENERAL PASQUALE DE PAOLI
(OIL PAINTING).
Uffizi Gallery, Florence.

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was opened. British rule, however, was very short, as there was a revolt in 1796, and the island was relinquished in October of that year, and handed over to France, Paoli having already left the country and retired to England, where he ended his days. Cosway painted the portrait of this patriotic man, and the portrait was given by the Baroness to the Uffizi Gallery in Florence, where it still hangs. With it was also given, so the late lamented Dr. Rossi, of the Bargello, kindly informed me, a casket of precious stones bearing the following inscription:

“The Elector of Saxony, Frederick Augustus III., sent this casket as a mark of friendship to General Pasquale de Paoli in the year 1774, and by him it was presented to Maria Cosway in London in 1789, and by her given to the Museum.”

The portrait is in oil, and a very fine piece of work, perhaps the best portrait Cosway ever painted in that unfamiliar medium. It is reproduced in reduced proportions in this work.

Paoli himself thus refers to it in a letter addressed to Dr. Raimondo Cocchi, of Florence :

“ISOLA ROSSA CORSICA,
“December 7, 1768.

“You do not find the portrait by the Englishman like, but you must know that I was then, and am still much changed.”*

With Paoli the Baroness Cosway kept up a constant correspondence. They were on the most friendly of terms, greatly admiring one another, and constantly seeking advice one from the other.

Three letters, which have been hitherto unpublished,

* Lettere di Pasquale de Paoli, “Archivio Storico,” Tomo v., vi., 1890, p. 82.

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I have selected from my own collection, as they have a certain curious interest and are illustrative of the close friendship which existed between these two persons. As they are in Italian, it has seemed better to supply literal translations rather than exact verbatim copies.

There are 150 letters from and to the Baroness at the Museum of Lodi, beside many others at the college and elsewhere, but they refer mainly either to her travels or to the college, and are not of general interest. One letter in my own possession, however, addressed to Mr. Paul Colnaghi (already referred to), and having reference to the visit already named, is of sufficient interest to repay translation and perusal, and also one kindly lent me by Mr. Knipe, of Brighton, addressed to John Landseer the engraver.

General Paoli to Mrs. Cosway.

“ HONOURED SIGNORA GOSSIP,

“ A Lady, clever as she is beautiful, who is here just now, has lent me the poems of Dr. Darwing. In them I have found a note upon your picture of little Lubomirski. My leisure permits me to copy it, and to send it to you with as many good wishes as you deserve. If you have not already got them (the poems), this poet-physician, of no mean talent, is worthy to be in your possession for the justice which he does you in a poem which is now read by almost everyone, for it more particularly treats of a subject with such figures, allegories, and also expression, as are capable of giving life even to the driest bones, and it will therefore always be read in spite of the scathing literary criticism of Dr. Mathius. It is past half-past one, and I have been out expecting the paper to have come to confirm the news, given out for certain yesterday evening, that the fleet of Tolou had had an encounter and been defeated, and that Buonaparte had been taken prisoner. If they send him here, one might really say that he must have won the esteem and respect of this nation, so great will be the marks of distinction with which he will be honoured by all, and these to his good and generous soul will be as great a consolation as though he had entered



JANE, DUCHESS OF GORDON.



MRS. BUTLER.



MRS. JAMES STUART WORTLEY MACKENZIE,
MOTHER OF JAMES, FIRST LORD
WHARNCLIFFE.

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London amid blood and carnage, and at the head of soldiers who might reasonably lay claim to a large share of the glory and honour of the victory. And if after the manner of the Roman conquerors the English should cause him to appear loaded with chains, how many beautiful and generous hands would not break them from off his feet to entwine them round his heart! Ah, fair ones! it is you who have nourished and fomented the passion of the warrior heroes who are the scourge of nations! I fear the post is going.

“A thousand thanks to my good gossip for the letters sent to me. Accept my homage, and believe me ever yours,

“P. DE PAOLI.

“October 7, 1793.”

General Paoli to Mrs. Cosway.

“BATH, March 30, 1798.

“HONOURED SIGNORA GOSSIP,

“I should have written to Pietris my complaints against you for not having acknowledged the receipt of my last letter, but by good luck in Pietris' letter I found yours, which has edified me, and has altogether disposed me to follow your wise, good, and saintly counsel in these days of propitiation, so that you will no longer doubt of my orthodoxy, although perhaps at this hour the poor Catholic Church may be without a head. But what matter, her dogmas will endure so long as the world lasts, and I believe them by the authority by which she has manifested them, and in this put aside all the doubts which the weakness of the human mind would strive to pass off as arguments to the contrary. The moral is good; whoever recommends it cannot have a bad disposition or be a liar.

“The air of Bath is not so good as that of Clifton. After the holidays I shall perhaps return there from being busy.

“Receive my homage.

“P. P.”

Mrs. Cosway's Letter to General Paoli and his Reply to it.

“DEAR GOSSIP,

“I send you a book, but not as a gift, only as a loan: until you find one, you are always immersed in philosophy or literature, but this is the greatest of all. If you

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have no engagement this morning, and would go with me to Mr. Nolikens, you would give me pleasure and see some fine engravings. My servant will come and tell you in which chapel I shall be, and if you will fetch me you will do me a favour.

“Are you coming to Mass to-day? The feast of All Saints; that we may meet among them some day is the hope of your ‘gossip,’

“ MARIA COSWAY.”

Reply endorsed on letter.

“Just in the act of having my hair done, so my good gossip must pardon me for replying in this way.

“Will read the book because you recommend it. I have not yet opened it to see who is the author. The carriage is at your disposal. Name the hour, because I could not come to your chapel, but after the Mass of Portugal I will come and fetch you wherever you are.

“ Always your devoted
“ PAOLI.”

Letter in English addressed to Mr. Landseer.

“ QUEEN ANNE STREET, EAST, 88.

“ DEAR SIR,

“Ever since I had your letters I have been enquiring in what I could be of use to you. At last I have found what you required—some information on the work of Egypt. M. Dutretre went by order of Government with Buonaparte at the same time of Venon and others: he made very large and distinct drawings. On his return he has had reasons for not giving his Drawings to the forming their work, but is going to publish it himself. When I mentioned you he seemed very desirous of having some plates done by you, but he cannot send the drawings, and it would be particularly necessary for you to come here. He cannot afford to give great price, and wishes even to find some person who will join him in this undertaking and share the expenses and the profits—the drawings are very beautiful and I have taken many people to see them, and all agree they are very fine and much superior and more satisfactory than the other work—that which is published by Government goes on very

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slow, and is also paid but little—if what I have said can raise any wish in you to come to any arrangement with Mrs. Dutretre, I will then enter more fully into particulars, and send you all the exact informations on the subject. I have been asked for some young man who engraves in wood-cuts, do you know of any who would come here, there would be employment for him.

“ Remember me ever as yours most sincerely,
“ MARIA COSWAY.

“ PARIS, January 12, 1803.”

“ DEAR SIGNOR COLNAGHI,

“ Hearing that you are about to go to London I send you four parts of the works of Lasinio* that I have this morning received from the author on ordinary paper. I have addressed these prints of fine ladies to your bureau in London. Sir Thomas Lawrence and others were awaiting with anxiety those that were sent on the occasion of Lord Guilford's† visit. I am sure that you will do all that is in your power to get subscribers. I should have liked your wife and daughter to have come to the examinations which took place last month, but Artaria‡ not being able to come I did not know by whom to have them accompanied. If you came to spend another day in Lodi I would show you a little silver *niello* which I have just bought. I will have an impression taken, which I will send to you.

“ Believe me,
“ Yours sincerely,
“ MARIA COSWAY.

“ LODI, October 15, 1826.”

[Address].

“ To Monsieur Colnaghi, Milan, with a bundle of prints.”

* Count Carlo Lasinio was a well-known engraver, who published various artistic works. Sir D. Colnaghi suggests that this work may have been “Pittura fresco del Campo Santo di Pisa con illustrazione e figure colorite,” Firenze, 1822-25. 1 vol. grande in folio.

† Lord Guilford was a great art patron, and many engravings of Italian artists were dedicated to him.

‡ Artaria was a printseller in Milan.

CHAPTER VIII

COSWAY'S MINIATURES

THE dainty miniatures produced by Cosway were in many ways the very antithesis of the work of the older school that had preceded him. The painters of the sixteenth and seventeenth centuries were, as Mr. Hodgson said in his sketch of Cosway, "pure realists ; they sought only the reality and individuality of nature, whereas Cosway's characters have the elegance and refinement, as well as the artificiality, of a society which had become conscious of the rudeness of earlier manners, and was striving to perfect its own. Cosway's works have all the excellences as well as the defects of the age."

One of his rivals, Ozias Humphrey, who was, although a rival, personally attached to Cosway, thus wrote of him : "He inclined more to the neat, the graceful, and the lovely, than toward the serene, the dignified, and the stern, and though his admiration of the antique was great, this was modified by his continuous study of living nature, and from a taste for whatever was soft and delicate."

He can really be considered as the first miniature painter who realized the beauties and advantages of ivory. It had certainly been used before his time, and by many artists, but no one appears to have properly appreciated the charm of its brilliant surface, the



GEORGINA, DUCHESS OF DEVONSHIRE (UNFINISHED).

Collection of H.M. the King.

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exquisite transparent effect that could be obtained upon it, or the manner in which the ivory itself could be left to suggest some of the lights in the portrait, or some of the airy effects desired by the painter. He was also the first person to introduce the use of a fresh, clear, blue, cloudy background, largely composed of brilliant Antwerp blue, of which he was particularly fond, and upon this background he set with excellent effect many of his most beautiful productions. A special characteristic of his work is to be found in his treatment of the hair. It is light, free, and easy, suggested in masses and in wash rather than in lines drawn in detail, in direct opposition to the method adopted by Plimer, whose hard, wiry hair is equally distinctive of his work. The clear brightness of the eyes and their gleam of pure white light, the roundness and grain of the limbs, and the airy transparency of the draperies, are other characteristics that should be marked, but the special feature that distinguishes Cosway's miniatures from those of his contemporaries and rivals is not easily expressed in words. It consists in the fact that the portrait is so lightly laid upon the ivory as to appear almost as though it had been blown into position, and was an aerial thing of graceful lightness, that, like a bit of gossamer, had rested upon the ivory and had become fixed there. The ease with which the effect is produced is remarkable, especially when it is remembered that Cosway's technique, although so aerial in effect, is always strong and full of intention. His brush-work, it is true, is marvellously dexterous, but dexterity did not mean carelessness, and rapidity of action never implied thoughtless work. Brilliantly flippant it is, of course, but at the same time exquisite in taste and perfect in finish. The want of apparent labour in the playful grace of many of Cosway's conceptions is apt to

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deceive the observer into neglecting to give to the artist a proper meed of appreciation, such as he deserves. The effect appears too easy, too showy, and even too tricky to be considered great, but it is not so, and the closer Cosway's miniatures are scrutinized, the stronger will be the opinion that, although flippant, and even tricky, they are marked by very high artistic character, and by a skill in brush-work of exceeding rarity.

In actual drawing Cosway was often astonishingly careless, but his faults in that respect are more apparent in his tinted drawings than in his miniatures, and the *spirituel* quality of his portraits is so convincing that one is ready for the sake of their charm to overlook faults in drawing that are sometimes egregious.

He had early trained himself upon the antique, and always possessed a certain impression of the dignity of classic art and the rare beauty of Greek sculpture. In his pencil drawings this characteristic is revealed, and to a certain extent it shows itself in his miniatures. Elegance, refinement, grace, are the usual adjectives applied to Cosway's work, but strength and firmness are none the less characteristic of the master ; the faces are often powerfully modelled, the hand generally exquisitely drawn, the drapery well arranged, and suggested by a series of graceful touches.

Specially extraordinary was the faculty for rapid work which Cosway possessed. He would boast of having despatched during the day twelve or thirteen sitters, although it is probable that his boast only implied that he had given the first sitting for that number of portraits ; but he certainly was, according to his contemporaries, capable in a full hour of painting a miniature of astonishing merit, and producing a really admirable likeness.



MICHAL OGIŃSKI & IZABELLA OGINSKY.

PRINCE MICHAL AND PRINCESS IZABELLA OGINSKY.

From the scarce stipple engraving by Schiavonetti, 1793, after Cosway's original drawing, in the possession of the family in Lithuania.

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So popular did he become, and so great was the demand upon his time, that he invented a method of portraiture peculiarly his own, and with which his name will always be connected. He produced pencil sketches which, according to the accepted phraseology of the day, he termed "stained drawings." They were very rapidly drawn, with much freedom and an easy, light pencil. They were cool and gray in tone, the hands and face only, or sometimes the face alone, receiving colour. The features were painted with all the daintiness of a miniature, sometimes rather hard and dry in manner, but at other times full of charm and aerial lightness. The figures are frequently far too tall and curiously lacking in proportion, but the pose is invariably pleasing, the composition graceful, and the draperies almost classic in their arrangement. As a rule, the weak point in these drawings is to be seen in the hands, which are sometimes carelessly finished, and are almost like claws. This fault can be perceived in the beautiful drawing of three Princesses, which is now in Windsor Castle Library, where the faces and draperies are altogether excellent, but the drawing of the hands most unsatisfactory.

Cosway was exceedingly fond of the lead pencil, and, in addition to this portrait drawing, he produced a large number of classical and religious subjects, many of which are of extraordinary beauty. Some of the finest, which had been preserved in Italy, were sold at Christie's in June, 1896, and they revealed the artist as a close student of the Italian masters, notably of Correggio, and showed that he possessed an originality in pencil which had not, previous to that time, been fully recognised.

His colouring in his finest miniatures was always low in tone, as a rule marked by a predominance of blue, each colour being put on very lightly in a trans-

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parent wash, so clear as even to reveal the grain of the ivory beneath it.

There were times when he adopted a very curious method of technique, with regard especially to the draperies. In the possession of the author is an unfinished miniature by Cosway, which was painted for one of his pupils, especially in order to explain this technique. It was preserved as a curiosity by Mrs. Cosway, and was in her possession at her death, coming into the author's possession direct from her home in Italy. It is a portrait of Mrs. Robinson, and shows that large masses of colour, especially of blue and white, almost unformed in appearance, were laid upon the ivory, and then were taken off by a finer brush, a process the very reverse of that usually adopted. With this miniature the author was enabled to acquire a piece of paper upon which Cosway had tried his colours, and one of his brushes, and by means of them we are enabled to reconstitute the artist's palette, and to mark its very limited character. The colours most used, in addition to the blue already referred to, were grays, sepias, blacks, carnations, and pale yellows, green being an exceptional colour, very seldom made use of. For his carnation, he seems to have made a considerable use of Indian red.

His colours he obtained from Newman, of Soho Square, with whom Turner, Reynolds, Gainsborough, De Wint, and others also dealt. Unfortunately, the earlier books of the firm have not been as carefully preserved as could be wished, and records of Cosway's purchases are not forthcoming. A peculiar, clear, keen blue, resembling Antwerp blue, is very distinctive of the master's work. It appears almost invariably on the miniature, and is generally to be seen in the background. In the opinion of Messrs. Newmans it is a delicate tint of pure ultramarine. It is clear from one



HER ROYAL HIGHNESS PRINCESS AMELIA (UNFINISHED).
Collection of H.M. the King.



LADY ANNE LINDSAY, ELDEST DAUGHTER OF JAMES, FIFTH EARL OF
BALCARRES, AND WIFE OF ANDREW BARNARD.
AUTHORESS OF "AULD ROBIN GRAY."
Collection of Mrs. Rowley.

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pencilled memorandum by Cosway, in which he reminds himself to order "from old Newman another lot of my blue," that the colour was specially prepared for him, and the books and traditions of the house testify to the frequent preparation of different forms of this costly colour for special customers. Venetian red, vermillion, and Indian red Cosway also ordered of Newman.

Benjamin West gave to Andrew Robertson, the miniaturist, some admirable advice as to colours. He said: "Young man, do all you can with Indian red; avoid all others in your flesh tints when you can, for that only will stand. Also avoid indigo." With this advice Cosway's work is in full accord. He did not appear to use indigo, and he made great use of Indian red.

Toward the latter part of his life the artist occasionally adopted a speckled or mottled background, and miniatures with this class of work can be attributed to a period after 1805. During a somewhat earlier period — 1799 to 1804 — a few miniatures were executed with a background either perfectly white or with gray and grayish-white or drab effects only, but these were but few, and probably experimental, and even then the Cosway blue can be found somewhere used in almost every specimen.

In one of his sketch-books there is recorded an interesting memorandum respecting shadows. It was written on a very small piece of paper, which became unfortunately damaged, and the most important word in it, the name of the artist whom Cosway recommended as an example worthy of copy, cannot be deciphered. The word has the appearance of being "Fr Casne," but may be "Francia" or Fr. Cossa."

"All shadows," Cosway said, "are generally speaking cold in their nature, endeavour therefore to keep them warm and in order to do this have an eye to the point of distance from

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which the picture is to be viewed for the interposition of the air does much refrigerate for which you must make a reasonable allowance. Figures ought always to be made Pyramidal or Serpentine and must be placed by the numbers one, two and three, this form is nowhere better seen than in F—. The figure to be painted must have its base or broad part *upwards* its cone *downwards*. The letter S is not only to be observed in the whole of the figure but in every limb and part of it. Use but little yellow among yr carnations for the yellowness of the oil in a great depth. Let yr shadows be warmer than the Life."

Cosway gave lessons in painting to Lady Caroline Sanford, and her stepson, Mr. Sanford, of Nynehead Court, the father of Lady Methuen, sent me certain instructions and maxims given by the artist to his fair pupil.

Speaking about the management of oil colours, he said that no medium was ever to be used save linseed or walnut oil ; no varnish or preparation of it was ever to be used with the colours, and pictures were not to be varnished until some years had passed after painting. He said that the improper use of varnish was the chief cause of the cracking of most modern pictures. He also insisted on the using of as little oil as possible, so that the colours should adhere firmly and no more. He impressed upon this pupil, and upon all his pupils, the importance of firm drawing, stating that many persons learned to paint when they could not draw, thinking that paint would cover bad drawing, and that others should never be allowed to paint at all, as inability to draw accurately and firmly should be pronounced a reason for depriving them of colour box and brushes. That the master always carried out his own advice is not evident, but at least it may be said of his oil portraits that they have lasted perfectly, and have not cracked, as have the works of his contemporaries, and that therefore his advice in that class of

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work is well worthy of attention. Mr. Sanford possesses a fine pencil drawing by Cosway, and has several pictures by his talented pupil, Lady Caroline.

In a letter to E. Kendrick, which it is evident that author used, without acknowledgment, in her "Conversations on the Art of Miniature Painting" (1830), Cosway, in speaking of measurements, said that "there should be room in the face for an eye between the two eyes; hair should always be represented in masses, and then lightly touched out; there should be a ray of light along the nose and a white dot at its tip, and a stream of light should flow on the cheek, while the ears and nose should be equal, level, and equally forward."

D. G. Rossetti, in a letter to a friend, refers to Cosway's use of squirrel-tail brushes as most suitable for miniature work, and says that from many of them he burnt off the tip, that he might dot or streak in the colour with the blunted point. He also refers to the invariable good taste of the draperies arranged by Cosway.

His ivory tablets he obtained from Drane, a comb manufacturer, of 25, Aldgate. His plain gold frames were made by Gregory, an engraver of 23, Chandos Street, St. Martin's Lane, and this man seems to have mounted the miniatures for him and arranged the hair of the fair sitter that so often ornamented the back of the miniature frame. The trade cards of both these men have several times been found behind the miniatures, together with pieces of old playing-cards, upon which are sometimes written notes in Cosway's own hand. I have in my own collection specimens of all these cards.

As to ivories, it may be interesting to note that Cosway heated them between paper by means of an iron, in order to remove their grease, and that he

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rubbled them with pumice-stone until they acquired, in his words, "a dead grave effect." It may be interesting to add that the account of a Mr. Heneage, in 1802, records the price paid to Cosway at that period for the miniature of himself as 25 guineas.*

Soon after Cosway's death there appeared two or three small books on miniature painting which are now scarce, but to which the reader who is interested in miniature work is referred, as they are evidently founded on Cosway's methods, and even on his words. They can all be examined at South Kensington, and the following are specially interesting: "New Hints on Miniature Painting," 1837; "The Art of Miniature Painting," by A. Parsey, 1831; "Conversations on Miniature Painting," by E. Kendrick, 1830; "Miniature Painting," by L. Mansion, 1822.

Cosway's work was not invariably on ivory. There are three miniatures on vellum, which appear to be his work, and there are two others attributed to him on substantial evidence, while several miniatures on paper have been identified as from his brush. Lord Wharncliffe has the fine miniature on vellum of Lady Hamilton, and Lord Beauchamp has at Madresfield Court two specimens of Cosway's experimental efforts in enamel.

* For this information I am indebted to Mr. Cary Elwes, the grandson of Mr. Heneage, and the present owner of the miniature.



EMMA, WIFE OF SIR WILLIAM HAMILTON.

On vellum, signed.

CHAPTER IX

COLLECTIONS AND COLLECTORS

THE most noteworthy collections of Cosway's works may be briefly reviewed.

At Windsor Castle is one of the very finest collections. Some specimens in it have always belonged to the Crown ; others have been acquired by gift and bequest, and some have been purchased under the advice of Sir Richard Holmes, the King's librarian. Included in this latter group are those purchased at Christie's from the late Lord Truro's estate, amongst which are the wonderful unfinished miniatures of Georgiana, Duchess of Devonshire, and the Princess Amelia. Possibly the finest work by Cosway at Windsor is an extremely delicate pencil drawing of three Princesses, which was lent to the Cosway show in 1895.

Perhaps the collection that contains the most important series of portraits by Cosway, next to that of Windsor Castle, is the one at present in this country belonging to Mr. J. Pierpont Morgan. The dispersal of the celebrated collection which was formed by Mr. Edward Joseph, and passed afterwards into the possession of Mr. Woodroffe, and the sale of Dr. Propert's collection and of many of the best miniatures from the Whitehead collection, have enabled Mr. Morgan to gather up many of the choicest examples of Cosway's work. He now owns upwards of sixty miniatures by

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Cosway, many of which are of the highest possible merit.

From the Joseph collection he bought the portraits of the Prince Regent, Princess Caroline, Princess Charlotte, Mrs. Fitzherbert, Mrs. Nixon, Lady Elizabeth Foster, the Marchioness of Salisbury, Sir William Twysden, Mr. Andrew Stuart, Sir Walter Scott, Mrs. Dawson Damer, Lady Stuart, Prince Lubomirski, and half a dozen anonymous portraits.

From the Whitehead collection he acquired portraits of the Duke of York, the Prince Regent, the Duke of Kent, Prince Leopold, Lady Bessborough, Miss Carwardine, and a delightful picture of Cosway himself.

From Dr. Propert's collection came the beautiful portraits of the Duchess of Gordon, Mrs. Moffatt, and Mrs. Abingdon, and in addition to these, Mr. Morgan purchased the wonderful miniature of Mrs. Parsons, which has been handed down in the Lawrell family, and which, by reason of its being carefully preserved in a double gold case, is in particularly brilliant condition.

Purchases to enrich this collection have also been, and are still being, made in many other directions, and the finest examples of Cosway's work are being so steadily acquired for it that no other portrait collection will be able to rival it in extent and variety.

Amongst the family collections that have remained intact, there is not one of greater interest than the group of miniatures at Belvoir Castle, belonging to the Duke of Rutland, and it includes several very fine works by Cosway. Amongst them are two portraits of Charles, the fourth Duke of Rutland, and one of his wife, Mary Isabella, known as the "beautiful Duchess"; two of Lord Robert Manners, the youngest son of the famous Marquis of Granby, brother to the fourth Duke; and one of John Henry, the fifth Duke of Rutland,



MRS. PARSONS (NÉE HUFF).
Collection of Mr. J. Pierpont Morgan.

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when a boy, the latter a portrait of engaging sweetness, representing a delightful little boy with long curly hair. The same collection includes a portrait of Anne, Countess of Northampton, and more than one anonymous portrait by Cosway.

There are some good works by the master in the Miniature-Room at Holland House. The room is a very small one, measuring only 12 feet by 9 feet, and $7\frac{1}{2}$ feet high. It is hung with yellow, and communicates with the Gilt Room and the Yellow Drawing-Room, forming, as Princess Marie of Liechtenstein says in her book,* "a strikingly diminutive episode on the first floor."

For many years the contents of this room, which represent almost every school of miniature painting in England, were neglected, the light was allowed to pour in through the windows, and the miniatures suffered accordingly, the carnations in some cases fading away almost entirely, while the heat was allowed to curl the ivories, and the dust to penetrate the frames. All this neglect was speedily altered as soon as Lord Ilchester succeeded to the estate, and under the loving care of Lady Ilchester the treasures of the Miniature-Room have now been protected from sun, heat, and dust, and have been rescued from further damage, so that the works by Cosway and his pupils, the brothers Plimer, as well as those by his numerous contemporaries and rivals, can now be studied with satisfaction and their beauties appreciated. Fortunately, a few of the best miniatures are still in good condition.

There is a peculiarly attractive frame to be seen in this room, which appears to have been favoured by Cosway for some of his best portraits. It is of ivory with two bands of fine gold bead-work round it, and we happen to know that it was made for the artist by

* "Holland House," by Princess Marie of Liechtenstein (1875).

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the comb manufacturer Drane (see p. 107), who resided at 25, Aldgate, and who also supplied Cosway with the ovals of ivory that he required, all ready cut and prepared for painting. There are examples of this charming frame in other collections, notably one fine one at Sunninghill Park, belonging to Mrs. Crutchley.

There are several beautiful miniatures by Cosway in the possession of Lord Wharncliffe, amongst which should perhaps be mentioned those of Lady Montstuart, the Duchess of Devonshire, Eliza Farren, Countess of Derby, and Margaret Cunningham, afterwards Mrs. Stuart Wortley Mackenzie. The collection also includes a portrait of Lady Elizabeth Foster, and a striking one of Mrs. Fitzherbert.

There are some striking examples in the collection of Mr. Henry Drake, and amongst them is one that has a curious inscription on the back. The writing is believed to be that of Cosway himself, and certainly bears a close resemblance to the one or two pieces of his handwriting that are available for comparison. The picture represents a Mrs. Whittington, and is unfinished. It is said that the artist, after commencing the portrait, had a quarrel with the lady, wrote her character upon the incomplete work, and refused to finish the portrait. The statement that now appears is by no means a flattering one. It reads as follows :

“ Impatient to advice,
Excessive pride upon a false foundation,
A specious exterior,
An unfeeling heart,
Inconstant,
Ungrateful,

And, the writer of this may justly add, as he has woefully experienced it, cruel.”

Two delightful miniatures are in the possession



MRS. HARCOURT, AFTERWARDS LADY HARCOURT, WIFE OF THE THIRD
EARL HARCOURT.



MRS. FITZHERBERT.

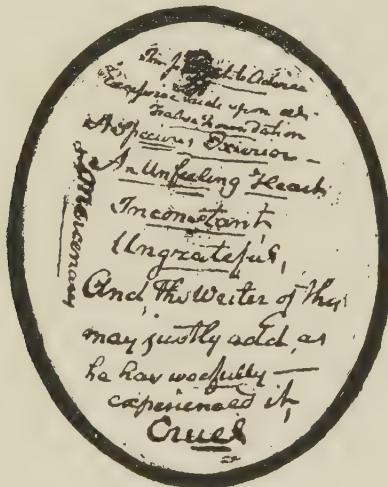


MRS. WHITTINGTON.

All from the Drake Collection.

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of the Duke of Sutherland, representing the fifth and sixth Dukes of Devonshire, the latter, William, being depicted as a child. They are light, easy, sketchy works. Two other children of William, the fifth Duke, were painted by Cosway—Georgina, afterwards Countess of Carlisle, and Harriet, afterwards Countess of Granville. These children were painted twice by the artist, in both cases being together, and Cosway hardly ever painted more charming works than these two circular portraits. One of them is now in the



possession of Miss Blanche Pitt, to whom it came from Lady Taunton and Lord St. Germans, and the other belongs to Lord Spencer.

Mrs. Fitzherbert sat to Cosway on several occasions, and in her possession there were several portraits of the Prince Regent. Some of these now belong to the Earl of Portarlington; others, including perhaps the best portrait Cosway ever painted of the Prince Regent, which was found clasped in the hand of Mrs.

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Fitzherbert when she died, are in the family collection at Swynnerton Park.

A beautiful pencil drawing, representing Mrs. Fitzherbert in a big summer hat, is in the possession of the Marquis of Hertford.

At Ham House there is a lovely portrait representing Ensign Tollemache, and at Welbeck a particularly beautiful portrait of Henrietta Scott, afterwards Duchess of Portland, who is painted as a child, with curly hair falling over her shoulders.

At Goodwood there are two fine portraits representing Mary, Duchess of Richmond, and Charlotte, Duchess of Richmond, while at Madresfield Lord Beauchamp owns one of the loveliest things the artist ever painted, a portrait of Mrs. Swinnerton, of Butterton Hall, set in the inside of a fine mother-of-pearl box.

Mr. Poyntz Stewart has a wonderful portrait of Mrs. Dawson, who was a great beauty in her time, as well as one or two other important examples.

At Devonshire House there are several of Cosway's best works, two representing Georgiana, Duchess of Devonshire, one of them of unusually large size, and with them is a fine portrait of a Mr. Cavendish.

In the collection of Mr. Michael Tomkinson is a large portrait of unusual colour scheme which always attracts attention. In some respects it differs from the ordinary work of Cosway, but it bears a genuine signature on the back, and is dated, and although rather a perplexing portrait, may be safely accepted as a genuine work; in all probability, its technique was of an experimental nature, and it seems possible that the miniature was painted either as a companion to some already existing portrait, or else as the result of a definite commission. It is an exceedingly beautiful portrait, and the largest example of Cosway's work known to the author.



A LADY (NAME UNKNOWN ; SIGNED AND DATED).

Collection of Mr. Michael Tomkinson.

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In the possession of the late Duke of Cambridge there were three excellent portraits of members of the Royal Family, which, together with a portrait, partly the work of Plimer, were mounted in a case by themselves, and were so framed, after having been lost sight of for many years. Till the time of the Duke's death they stood upon his writing-table, but they were sold at the sale of his effects at Christie's, and are believed to have passed into an American collection.

Other collectors who own important works by Cosway are Lord Hothfield, Mr. Ward Usher of Lincoln, Mr. J. W. Whitehead, and Mr. Julian Senior, who have each of them many miniatures.

In the possession of the allied families of the Earl of Ancaster and Lord Gwydyr are to be found a series of Cosway's works of far more than ordinary interest. The well-known Ancaster box is of ivory, and was made for the third Duke of Ancaster to be carried in his vest pocket, and was used to contain toothpicks and patches. It is one of the finest conceivable pieces of jeweller's work, perfectly made, with enamel decoration of remarkable beauty. Outside the box are the portraits of the Duke's two daughters, the Ladies Priscilla and Georgiana Bertie, afterwards Baroness Willoughby de Eresby and Marchioness of Cholmondeley. Inside the lid was the portrait of the Duke's son, Robert, afterwards fourth Duke, and outside the box, on its lower side, appeared the portrait of Mary, Duchess of Ancaster (*née* Panton). In addition to the portrait on this box a lovely one of Robert, the fourth Duke, belongs to the Hon. Willoughby Burrell, and a replica of it to his father, Lord Gwydyr. Still another belongs to Earl Waldegrave, and was evidently done for the Duke that he might present it to Lady Horatia Walpole, to whom he was engaged. The Duke died unmarried, and this

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miniature was lost sight of for some years, and its owners did not know whom it represented.

Mr. Burrell also owns two exquisite miniatures of Peter Burrell, afterwards first Lord Gwydyr, and his wife, Lady Priscilla Burrell, who, on the death in 1779 of her only brother Robert, the fourth Duke of Ancaster and Kesteven, became Baroness Willoughby de Eresby in her own right, the ancient barony having been called out of abeyance by the Crown in her favour, as it had fallen into that condition between herself and her sister. Yet another portrait of the first Lord Gwydyr by Cosway is set into another ivory box belonging to Lord Ancaster.

In the "Letters of Lady Jerningham to Lady Bedingfeld,"* edited by Egerton Castle, F.S.A., is an interesting mention of Lord Gwydyr. It is contained in a letter dated May 12th, 1812, and is as follows:

"The mention you make of Lord Gwydyr's grief for his Sister is very interesting and makes one suppose both Him and Lady Beverley" [she had died in January, 1812.—*Author.*] "aimiable. He never was naturally Partial to Lady Willoughby. She fell in Love with Him and fretted so much that her Mother the Duchess of Ancaster was afraid She would go into a consumption. *Mais il s'est fait prier*, and having declared to the young Men of his time that Lady Priscilla Bertie should never be Lady Priscilla Burrel when He Consented to marry Her He desired that as she was *Priscilla Elizabeth* She would be Called by the Latter name only. And accordingly she became Lady Elizabeth Burrel till her Father's" [really her brother's] "decease made her Lady Willoughby."

This first Lord Gwydyr was Peter Burrell, who succeeded to his great-uncle's baronetcy and resided at Privy Garden, now called Gwydyr House, in Whitehall. He was caricatured by Dighton, in 1818,

* Vol. ii., p. 21.



LADY PRISCILLA BERTIE, AFTERWARDS BARONESS WILLOUGHBY DE ERESBY IN HER OWN RIGHT, AND WIFE OF THE FIRST LORD GWYDYL, WITH HER SISTER, LADY GEORGINA BERTIE, AFTERWARDS MARCHIONESS OF CHOLMONDELEY, DAUGHTERS OF PEREGRINE, THIRD DUKE OF ANCASTER AND KESTEVEN.

Collection of the Earl of Ancaster.

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as the "Welsh Castle." He had four sisters—Amelia Elizabeth, who married Mr. R. H. Bennet; Susan Isabella, Countess of Beverley; Frances Julia, Duchess of Northumberland, and Elizabeth, who was first Duchess of Hamilton and afterwards Marchioness of Exeter. Cosway not only painted the brother's portrait, but also each of the sisters'. The portraits of two of the sisters, presumed to be the Duchess of Northumberland and the Duchess of Hamilton, belong to Mrs. Crutchley, and are lovely examples of Cosway's finest work. In the same collection is a third miniature by the same hand, considered to be one of the Burrell sisters, and supposed to be Mrs. Bennet on the authority of a Crutchley family tradition. The portrait of the fourth sister, the Countess of Beverley, a large picture in oils, is at Alnwick, and belongs to the Duke of Northumberland, her great-grandson. The miniature of the mother of these four sisters, Mrs. Elizabeth Burrell, is in the National Gallery.* An oil-painting by Cosway is at Grimsthorpe, and represents Robert, the fourth Duke, and his sister Georgiana. In this picture the young Duke is being crowned with laurel by his sister. He had been serving with his regiment in Canada when, owing to his father's death, he succeeded to the Dukedoms of Ancaster and Kesteven, and became the fourth Duke. Even this does not, however, exhaust the interesting group of family portraits. Lord Gwydyr owns a stained drawing of Elizabeth Burrell, Duchess of Hamilton, Marchioness of Exeter, and another of her nephew, Peter Robert Burrell, the second Lord Gwydyr, both of which are signed and dated; and there is further a miniature belonging to Mrs. Crutchley of another

* Lord Hatherton also has a portrait of Mrs. Burrell. She was a noted beauty and wit.

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connection of the family, Sophia, the daughter and heiress of Sir Charles Raymond, and wife of Sir William Burrell, who succeeded to Sir Charles Raymond's baronetcy.

It may be of interest to point out that two of the Burrell sisters painted by Cosway are great-grandmothers of the poet Swinburne, Lady Beverley being the grandmother of his mother, Lady Jane Swinburne, and Mrs. Bennet the grandmother of his father.

In this connection two lovely miniature portraits of Sir John and Lady Swinburne (*née* Bennet), belonging to Miss Swinburne, must not be overlooked; nor the portraits of Henry Swinburne, the traveller, and his wife, which were engraved by Bova, the original miniatures of which cannot yet be traced.

Cosway appears to have been commissioned very frequently to paint portraits of several members of a family. In course of time family portraits became scattered, but there are several groups of such portraits still in existence, although it is necessary to visit many collections in order to reconstruct the original series. There are, for example, the miniatures now belonging to the Baroness Burdett-Coutts and to Lord North, comprising Sir Francis Burdett and his wife, Sophia Coutts, father and mother of the Baroness, and the sisters of Lady Burdett, Susan and Frances, afterwards Countess of Guilford and Marchioness of Bute, and their husbands.

Another series is that of the five Pierson sisters, with their brother Francis, belonging to Mrs. Newbury; and there are also the Townshend group, belonging to Miss Darley and Lord Hatherton; the Ponsonby group, belonging to Lord De Mauley, Viscount Emlyn, Mrs. F. Ponsonby, Lady Margaret Boscowen, Mrs. Henry Cavendish, Miss Georgiana FitzRoy, and Mrs. H. Lee Steere; and the Spencer group, belonging



LADY CARTERET AND LADY CAROLINE MORLAND
(NÉE COURTENAY).

Collection of Mr. W. C. Morland.

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to Earl Spencer, Lady Sarah Spencer, and Mr. R. Spencer.

Another remarkable set comprising both oil portraits and miniatures is that of the Courtenays; the oil portraits are at Powderham Castle, almost life-size, while the miniatures belong to Mr. W. C. Morland. They represent the second and third Viscounts Courtenay, and the sisters Lady Harriet Carteret and Lady Caroline Morland, one miniature, representing both sisters together, being of marvellous beauty.

An even more important series is that of the Pelhams. There is a very scarce engraving in stipple by Caroline Watson, from a drawing by Cosway, representing Charles Anderson Pelham, first Lord Yarborough, with his wife, Sophia (*née* Aufrere), and six of their children. The drawing and the copper plate, and as many of the impressions as could be obtained, were all destroyed by Lord Yarborough after his wife's decease, and the print, already rare, became exceptionally scarce. Cosway executed the work in about 1779, but in later years he painted in miniature five of the daughters—Mrs. Heneage, Mrs. Cary Elwes, Mrs. North, Mrs. Tenant, and Mrs. Dashwood. Of the same family there are other pencil drawings and miniatures at Brocklesby belonging to Lord and Lady Yarborough, as well as miniatures in the possession of other members of the family.

In the Hawkins collection there were a great many fine Cosways. These have all been dispersed at Christie's, and as a result of this and other sales, the dealers in such works have in their possession some of the very finest miniatures Cosway ever painted.

Probably the best collection in the hands of a dealer belongs to Mr. E. M. Hodgkins. He has been buying with rare discretion for many years, and has now a very wonderful series of portraits.

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Some beautiful miniatures painted for the Keppel family have recently come into the possession of Messrs. Duveen. Two representing sisters of the name of Harvey may specially be mentioned, and the student of Cosway's work must not overlook the many fine examples in the hands of these two firms of dealers.

Of drawings, the most important series until recently belonged to Lord Tweedmouth. He had thirty-one excellent portraits, admirably drawn in pencil, and, with one exception, every portrait was named. They were in a sketch-book when purchased by the father of the present owner, but the first Lord Tweedmouth had them framed and mounted in two large cases.

Other sketch-books, and a very important series of full-length drawings, with slightly tinted faces, belong to Mr. E. M. Hodgkins, and are in his own private collection at his house in London.

A very pretty drawing belongs to the Ffoulkes family. It represents Miss Jocelyn, of Stanstead, Bury House, Hertfordshire, afterwards Mrs. Ffoulkes of Eriviatt. She was a pupil of Cosway, and Judge Ffoulkes, to whom it at one time belonged, wrote respecting it as follows: "My dear mother told me that this portrait was done by Cosway while she was taking a lesson from him, and that she believed it was intended to be a portrait of herself, but when she asked him what he was doing, he pushed it on one side and made no answer, or, at all events, did not reply to her question, but allowed her to take it."

There are many fine drawings in the possession of Lord Currie, and he and Lady Currie between them possess several exceedingly fine miniatures, as well as an almost complete collection of engravings after Cosway. From the Currie collection Mr. F. B. Daniell compiled in 1890 the exhaustive catalogue of engraved



DRAWING REPRESENTING "MINERVA DIRECTING THE ARROWS OF CUPID."

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works after Cosway, from which all information on that branch of the subject must necessarily be taken. By his kind permission, a short list of engravings has been added to this book.

The most important series, however, of pencil drawings that has ever been submitted to the public came under the hammer at Christie's in June, 1896. It comprised works that had been deposited in a museum in Lodi, and which were not intended ever to be sold; but these drawings, together with others and a few fine miniatures that had remained in the possession of Mrs. Cosway's descendants, were acquired by a clever dealer in Italy and sent to London for sale. Many of them were of remarkable excellence, and exhibited Cosway in a new light as the creator of fine classical drawings in pencil. They also exhibited a signature by the artist that up till that time had not been recognised. It appeared on many of these drawings, and consisted of a large "C" with a very small "R" in the centre of it. Amongst the miniatures sold at this sale were two or three of remarkable merit, especially a portrait of Princess Lubomirski, signed and dated 1779, and in an old steel frame; one of the Prince Regent, dated 1772, in a gilt bronze frame; one, somewhat strong in colour, representing an old gentleman, dated 1786; and a most graceful work, called at the sale "Portrait of a Child," but really representing Cosway's own little girl, Louisa Paolina Angelica, very tender and graceful in execution, highly finished and exquisite in detail.

There were times when Cosway made curious experiments with regard to his miniatures. A portrait of a daughter of Walter, the sixteenth Earl of Ormonde, which Cosway is known to have painted, belonged at one time to Lord James Butler, and afterwards to his

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daughter, Miss Grace Butler. At her death it was sold in Dublin, 1898, and is now in the collection of Mr. Bemrose, of Derby, who owns several other works by Cosway. This portrait is on a pearly-white background, and hence presents a very unusual appearance, although one of great beauty. In the possession of the same lady was a somewhat similar but larger work, on a background nearly white, which represented Miss Butler's great-grandmother, Anne, sole heiress of John, the last Earl of Wandesford, who married John Butler, of Garryricken, who was in 1791 restored to the earldom of Ormonde as seventeenth Earl. This also was known to be the work of Cosway, although in many respects it differed from his accepted methods. It has been lost sight of since Miss Butler's death, and it is not known where it now is.

Other fine works by Cosway can be found in the collections of the Duke of Beaufort, Earl Cathcart, the Countess of Yarborough, Mr. Morgan Williams, Sir A. C. Orde, the Earl of Carlisle, and Colonel Williams.

Of those generally accessible to the public, there are five at the Victoria and Albert Museum; one is in the Dyce collection, another was left to the Museum by Mrs. Plumley, and the other three were purchased. Of the five, but one is a fine one, that representing the Earl of Carlisle; one of the others has a forged signature upon it.

Examples of his work can also be seen in the Wallace collection, and in the Hawkins collection in the University Galleries at Oxford.

There have been several opportunities given to the public for the comparison of works by Cosway with those of other miniature painters.

The largest series was brought together in 1865 at the South Kensington Museum, when an extremely



PENCIL DRAWING REPRESENTING THE DESCENT FROM THE CROSS.

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fine and varied collection of miniatures of all periods, representing national portraiture, was exhibited, and an admirable catalogue compiled by Mr. Samuel Redgrave and Sir Henry Cole, still an important work of reference on the subject.

In 1879 there was an excellent collection of Cosway's miniatures at the Old Masters' Exhibition at the Royal Academy, and ten years afterwards at the Burlington Fine Arts Club an even larger and more carefully selected group was shown.

To the illustrated catalogue of this exhibition Mr. J. Lumsden Propert contributed a review of the history of the art and short memoirs of its chief exponents. Two years before (1887) Mr. Propert's important book, entitled "A History of Miniature Art," had appeared, dealing with the subject in all its complexity, and giving adequate attention to each of its varied schools. This book was very finely illustrated, mainly from specimens in the author's own collection, and in it Cosway received the attention which was his due.

In 1892 another exhibition of miniatures was held at the rooms of the Fine Art Society in New Bond Street, and this chiefly comprised specimens from the cabinets of Mr. J. W. Whitehead. To the catalogue Mrs. Norman Grosvenor, herself a clever exponent of the beautiful art, contributed an introduction. At the Grafton Gallery in 1894, at the Exhibition of Fair Women, and again, in 1895, at the Exhibition of Fair Children, there were many specimens of Cosway's work.

In May, 1895, there was a Cosway Exhibition at Moncorvo House, Ennismore Gardens, when about 350 miniatures were exhibited, mostly the work of Richard and Maria Cosway, and some few by Cosway's pupils, the two brothers Andrew and Nathaniel Plimer.

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This collection was brought together and catalogued by the author of this volume, and was the largest ever exhibited of the master's work. It included, however, a few miniatures the attribution of which to Cosway was doubtful.

A few words may be added as to Cosway's handwriting. In preparing his memoir in 1896, I had occasion to make a special search for any autograph letters from the artist, or for any specimens of his signature. I found my task one of peculiar difficulty ; and as the result of a prolonged search, I did not obtain one single specimen of the signature for which I was eagerly seeking. It is curious to narrate that none of the autograph collectors who form the Society of Archivists seem to possess any autographs of Cosway. I sent a circular letter to every one of them, enclosing an addressed postcard, and I further despatched the same missive to about 150 other collectors. A great many persons did not reply at all to my circular, but of those who did favour me with a letter not one was able to send me the signature I wanted. Several letters from Mrs. Cosway (*née* Maria Hadfield and afterwards Baroness Cosway) rewarded my search, and some of them were of great interest, but not a scrap did I obtain of her husband's writing. Fortunately, I had found in Italy and elsewhere a few items of correspondence to and from the artist, and had seen a parcel of family papers and deeds, or my work would have been seriously crippled ; but the scarcity of the great artist's signature is a somewhat curious circumstance.

On the miniatures signed by the artist his signature varies, and is very representative of his character. It usually appears on the oval paper on the back of the ivory, and reads thus : "R^{dus} Cosway, R.A.,

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Primarius Pictor Serenissimi Walliæ Principis," with the date.

R^{dus} Cosway
R.A.
Primarius Pictor
Serenissimi Wallie
Principis
Pinxil
1793

In some cases he added "F.S.A." after "R.A.," either alone or proceeded by "et." Sometimes he changed the position of the last two words, making it read: "Principis Walliæ."

R^{dus} Cosway
R.A. & F.S.A.
Primarius Pictor
Serenissimi Wallie
Principi
Pinxil
1803

On one delightful drawing of the Madonna and

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Child he proudly wrote: "R^{dus} de Cosway Armiger Primarius Pictor Serenissimi Principis Walliæ."

One miniature I have seen signed thus: "R^{dus} Cosway, Principal Painter to the Prince of Wales and to all the Royal Family;" and one is actually signed as follows: "Richard Cosway, R.A. and F.S.A., greatest miniature painter in the world." This is dated 1816, at the time of his most serious mental trouble.

Many of his drawings, as already stated, are signed by a very tiny monogram of "R. C.," hidden away in a corner of the work. The C is drawn as a large capital, and the R is a smaller capital inserted within it.

So far as I am aware, there are but three genuine signatures on the *face* of a miniature in existence. The most important of these three pictures is not only fully signed on the back in the usual pompous manner, but also on the face with an unmistakable signature. It is a very elaborate, highly-finished work, resembling an enamel, and very different in style from Cosway's ordinary work, and I imagine that either he feared it would not be recognised as his, and therefore doubly signed it, or else that he was particularly proud of this extraordinary and unusual piece of work.

Another of the three signed ones (a portrait of Kitty Clive) is illustrated in this volume. In very many cases Cosway's signature has been forged to the face of a miniature.

The only scrap of his handwriting in my possession I found at the back of one of his miniatures. It is a note (apparently torn out of an old account-book) reminding him that he has to pay a ground-rent of £19 13s. 11d. to the Duke of Portland, and that it must be paid before a certain date, and at 66, Berwick Street.



KITTY CLIVE, THE CELEBRATED ACTRESS (1711 TO 1788), AS AN
OLD LADY (SIGNED AND DATED 1775).

Collection of Countess Tolstoy.



DR. J. B. DE MAINANDUC.
Collection of Sir H. Howorth, K.C.I.E.

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In conclusion, may I say a few words to those fortunate persons who own miniatures by Cosway? The greatest enemies to a miniature are sunlight, damp, and heat. Miniatures, especially those of the eighteenth-century period, should *never* be exposed to strong sunlight. If kept in glass cases or cabinets, these should not be so placed that the light falls on the glass. They should never be exposed opposite to a window, unless the cases are provided with blinds or curtains to keep off the sunlight. The miniatures now in the finest condition are those which have been kept in cases, and only shown when occasion demanded. Miniatures should never be hung on the wall by a fireplace, as the heat curls the ivories and sometimes splits them. They are already dry from age, and heat may cause the colours to flake off from the unabsorbent parts of the ivory.

Finally, they must be kept free from damp. Sometimes, by reason of exposure upon a damp wall, or neglect in a damp box or case, specks of mould can be seen on the portraits. This is a serious sign, and must be removed at once, and by an expert, or it will spread, suck up the colour, tarnish the fine work, and spoil the miniature. Let me implore owners never to attempt to remove this mould themselves, but to have it done at once by experienced hands. I can cordially recommend Messrs. Vokins, of King Street, St. James's, as the best people to do this work. They had through their hands every miniature in the Propert collection, the miniatures at Holland House, those belonging to the Duke of Cambridge, and many others. I believe that they can absolutely be trusted neither to injure nor restore the miniature, and I would never commit any miniature in which I was interested to other than their trustworthy carefulness.

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Miniatures should often be examined with a magnifying glass, as mould grows upon them very rapidly if the room in which they are kept is damp, but with proper care they will last for ever, and be an unfailing source of delight.



APPENDIX I

LIST OF PICTURES EXHIBITED BY RICHARD AND MARIA COSWAY AT THE ROYAL ACADEMY AND VARIOUS OTHER EXHIBITIONS, 1760-1806

PICTURES EXHIBITED BY RICHARD COSWAY.

SOCIETY OF ARTISTS.

1760. *Cosway living in Orchard Street.*
9. Mr. Shipley.
1767. 29. A gentleman; half-length.
30. A young gentleman as Cupid.
31. A family in conversation.
1768. *Cosway living in Berkeley Street.*
25. A lady as Sigismonda; three-quarter length.
26. A child asleep in the character of Cupid.
27. Miniature of a lady with her brother.
28. Miniature of the late Tripoline Ambassador.
29. A gentleman.
1768. 229. A tinged drawing of Venus and Adonis.
1769. 27. A portrait in miniature of a lady as Pallas.

FREE SOCIETY OF ARTISTS.

1761. 87. A three-quarter portrait of a gentleman.
141. Three portraits in water-colours (miniatures).
143. A gentleman's portrait in a ring.
1762. 5. Gentleman.
71. A young gentleman.
103. Gentleman.
122. A Magdalen (miniature).
123. A lady (miniature).
192. Gentleman (enamel).

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1763. 36. A young gentlemen dancing a hornpipe in the habit of a sailor.
37. A Magdalen.
38. Two portraits (in miniature).
1764. 35. Gentleman in his study with a servant.
36. Miniature of a lady.
1766. 62. A lady; three-quarter length.
63. A young gentleman.

THE ROYAL ACADEMY.

1770. 47. Portrait of an officer; whole-length.
48. A portrait in the character of Minerva.
49. The portraits of a gentleman, his wife and sister, in the character of Fortitude introducing Hope as the companion to distress.
1771. *Cosway living in Berkeley Row.*
44. A lady and her daughters in the character of Virtue and Beauty directed by Wisdom to sacrifice at the altar of Diana. (*The Countess of Carrick and her daughters, Lady Henrietta and Lady Margaret Butler.*) ("Tawdry."—*Walpole.*)
1771. 45. Portrait of an Armenian. ("Very good."—*Walpole.*)
46. Venus and Cupid; a study.
1772. 55. A portrait of a gentleman in miniature.
Cosway living in Berkeley Street.
56. Rinaldo and Armida, from Tasso.
57. A miniature in the character of Cupid.
1773. 53. Portrait of a lady and her son in the characters of Venus Victrix and Cupid.
54. Portrait of a child in the character of St. John. (*Master James Townsend, son of the Hon. Charles Townsend and Lady Greenwich.*)
1774. 47. A small whole-length of a lady.
1775. 68. Europa. ("Tawdry."—*Walpole.*)
69. Portrait of a lady; miniature.
1776. 63. A Madonna and Child; portraits. ("Woman's head very natural, child's ill placed."—*Walpole.*)
64. Portrait of a young lady in the character of Psyche; a miniature.
1777. 66. Portraits of a nobleman's children at play.
67. Portrait of a lady in miniature.
1778. 66. A Cupid, the portrait of a young nobleman. ("Lord Barrymore."—*Walpole.*)
67. Peace and Love; a miniature.

PICTURES BY RICHARD COSWAY

1779. 57. A lady ; kitcat.
 58. A lady playing on the harp ; small whole-length.

1780. 26. Love and innocence. (*Probably Lady Duncannon and child.*)
 93. Portrait of a lady in the character of the Comic Muse ;
 a tinted drawing. (*Mrs. Abington.*)

1781. 22. Her Royal Highness the Duchess of Cumberland.
 197. Sigismunda.

1782. 131. Portrait of a nobleman's child. (*Probably Lady Catherine Poulett.*)
 212. Portraits of a nobleman's children. (*Probably children of the Earl of Cork.*)

1783. 74. Wisdom, Prudence, and Valour arming St. George.
 (*The Prince of Wales.*) ("Very unlike."—*Walpole.*)

1784. 38. The angel delivering St. Peter from prison.
 96. Portrait of a lady protected by the Comic Muse. (*Mrs. Cowley.*)
Cosway living in Pall Mall.

1785. 120. Pastor Bonus : the portrait of a nobleman's child ;
 whole length.
 141. Portrait of a young gentleman ; whole-length.
 146. Portrait of a gentleman ; three-quarter length. (*Probably James Hutton.*)

1786. 135. Portraits of a lady and her daughter. (*Duchess of Richmond.*)

1787. 53. View from the breakfast-room in a gentleman's house
 in Pall Mall, with the portrait of a lady by Mr Cosway. ("Mrs. Cosway."—*Walpole.*) (*This was exhibited as a work by W. Hodges, R.A., who painted the rest of the picture.*)
 93. Portraits of a lady and her child ; whole-length. ("Lady Page Turner."—*Walpole.*)
Cosway living in Stratford Place.

1798. 71. Portrait of General Paoli.
 161. David and Bathsheba.

1799. 165. Venus and Adonis.
 208. Portrait of a lady.

1800. 143. Portrait of Master C. H. Sturt.
 221. Portraits of the two sons of the Marquis of Blandford.
 (*Lords George and Charles Spencer.*)

1803. 532. Portrait of Lady B. Ashley.
 119. The Flight into Egypt.

1806. 235. Portrait of Lady Caroline Spencer, daughter of the
 Marquis of Blandford, as an angel.

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PICTURES EXHIBITED BY MARIA COSWAY AT THE ROYAL ACADEMY.

1781. 11. Rinaldo.
68. Creusa appearing to *Æneas*.
130. Like patience on a monument, smiling at grief.

1782. 2. "Darthula, in defending the body of her vanquished father, discovers herself to Cairbar her lover."—*Ossian*.
17. "As when fair Cynthia in darksome night is in a noyous cloud enveloped Where she may find the substance thin and light, Breaks forth her silver beams, and her bright head Discovers to the world discomfited." — *Vide Spenser's "Fairy Queen."* ("Duchess of Devonshire as Diana in the air. Extravagant."—*Walpole*.)
78. Eolus raising a storm.
129. A Magdalen.

1783. 39. Little Red Riding Hood.
54. Portrait of a lady. (*Mrs. Cosway*.)
192. "Althan stood in the wood alone, and saw a ghost in the darkening air, his stride extended from hill to hill."—*Ossian*, vol. i.

261. The Hours.
120. A Persian going to adore the sun.
205. Samson.—*Judges* xvi. 30.

1784. 206. Astrea instructing Arthegal: "So thence him far she brought into a cave, from company exiled, In which she nursed him, till years he wrought, and all the discipline of Justice thence him taught." (*Mrs. Braddyll and her son*.)
386. Portrait of a young gentleman.

1785. 34. Almangor and Osmida. ("Upon the earth they saw the hoary monarch supporting on his knee the drooping head of his unhappy child; his hands were clasped and raised towards that heaven, etc., etc."—*Vide Mrs. Cowley's "Maid of Arragon."*)
1785. 65. The Deluge.
106. A shepherdess.
224. Clytie, etc.
248. Portrait of a lady. (*Mrs. Cosway*.)
255. Basilæas's dream. *Vide "Diodorus Siculus."*

1786. 121. A vision.
1787. 1. Young Cybele with two nymphs; portraits. (*Lady Charlotte, Lady Anne, and Lady Frances Villiers*.)

PICTURES BY MARIA COSWAY

1787. 65. Young Bacchus; portrait. (*Hon. Mr. Lambe.*)
80. An enchantress; portraits of a lady with two of her children. (*Countess of Jersey.*)
170. Pysche; portrait. (*Mdlle. Pinto.*)
251. Portrait of a lady. (*Mrs. Cosway.*)
1788. 191. Laura. *Vide Petrarch.* (*Mrs. Fitzherbert.*)
237. Portrait of a lady and her son. (*Mrs. Parkins.*)
1789. 101. A dying child, summoned by the spirit of its deceased parents: an historical fact. ("Miss Gardnor and Lady Townshend."—*Walpole.*)
112. Medusa.
1796. 30. An Hebrew woman carrying her purification offering to the temple.
1800. 23. The birth of the Thames.
122. Angelica: "How oft inscrib'd with Friendship's votive rhyme, The bark now silver'd by the touch of time."—*Rogers.*
131. "There, while the shaded lamp's mild lustre streams, Read ancient books, or woo inspiring dreams."—*Rogers.*
137. Miss Loftus and Miss H. Loftus.
149. Perseverance.
1800. 548. Miss Linwood.
705. Portrait of the Princess de Rauveau. "And jocund day stands tiptoe on the misty mountain's top."
1801. 36. The guardian angel.
114. The call of Samuel.
232. The exultation of the Virgin Mary, or the salvation of mankind, purchased by the death of Jesus Christ.

N.B.—The notes and attribution relating to the above pictures are supplied to me by Mr. Algernon Graves from his important work on the Royal Academy, now in course of publication. He has also extracted Walpole's comments regarding certain pictures from the annotated catalogues belonging to Lord Rosebery, and has permitted me to make use of them.

APPENDIX II

LIST OF PERSONS WHOSE PORTRAITS COSWAY PAINTED, THE ORIGINALS OF WHICH CANNOT BE FOUND

COSWAY painted the portraits of the following persons, but I have been unable to trace the originals :

Bertram Ashburnham.	Hon. Thos. Erskine.
Lady St. Asaph.	Sir John Henry Moore.
Mrs. Bennet.	C. E. Nugent, Esq.
General Bell.	Rt. Hon. George Rose.
Mrs. Bell.	Colonel St. Leger.
Miss Bell.	Caroline Isabella Somerset.
Earl of Clonmell.	Henry Swinburne, Esq.
Mrs. Cowley.	Mrs. Swinburne.
Mrs. Dickson.	Colonel Tarleton.
Marquis of Downshire and Lord Arthur Hill.	Peter Templeman.
J. L. Dussek.	Charles Grant, Vicomte de Vaux.
Countess of Errol.	Sir Robert Wilson.



THE MARQUIS OF DOWNSHIRE AND LORD ARTHUR HILL.

From the engraving after the lost miniature.

APPENDIX III

HAND-LIST OF ENGRAVINGS AFTER RICHARD AND MARIA COSWAY

TITLE.	ENGRAVER AND DATE.
Mrs. Abington as "Thalia."	Bartolozzi, 1783.
Mrs. Abington.	W. Lane, 1790.
Do.	W. Ridley.
Signora Allegranti.	Bartolozzi, 1783.
William John, Earl of Ancrum.	J. Dixon, 1773.
Mrs. Anderson as a Fortune-teller.	Kingsbury.
Mrs. Baldwin, "The Portrait of a Grecian Lady."	Bartolozzi, 1782.
Miss Barker.	M. Bovi.
Richard, Lord Barrymore.	J. Jehner, 1798.
La Comtesse Du Bary.	J. Condé, 1794.
Master Horace Beckford.	J. Condé, 1792.
Mrs. Billington as the "Peruvian."	Bartolozzi, 1786.
Do.	Ridley, 1801.
George, Marquis of Blandford.	W. Barney.
Hon. Mrs. E. Bouverie.	J. Condé, 1793.
Lady Helen Boyle.	T. Trotter, 1781.
William Browfield.	D. Orme, 1792.
John George, Count Browne.	G. Hadfield.
Miss Brunton as "Horatia."	Bartolozzi, 1785.
Sir Francis Burdett.	A. Cardon, 1804.
Sir William Burrell, Bart.	R. Laurie.
Do.	P. Audinet.
Frederick, Earl of Carlisle.	A. Cardon.
Caroline, Princess of Wales, and Princess Charlotte.	Bartolozzi, 1799.
Juliana, Countess of Carrick, and her Daughters.	J. R. Smith, 1773.
Princess Charlotte of Wales.	M. A. Bourlier, 1807.

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TITLE.	ENGRAVER AND DATE.
Princess Charlotte Augusta.	Bartolozzi, 1797.
The Duke of Clarence.	L. Saillar, 1790.
Do.	Sharp.
Do.	E. Scriven, 1807.
John, Earl of Clonmell.	P. Condé.
Harriett, Lady Cockerell.	J. S. Agar.
R. Cosway.	Bovi, 1786.
Do.	J. Clarke, 1788.
Do.	R. Cosway, 1760.
Maria Cosway.	Bartolozzi, 1785.
Do.	Schiavonetti, 1791.
Do.	R. Cosway.
Do.	J. Hogg, 1785.
Mr. Cosway's Breakfast Room.	Birch, 1789.
Mrs. Cosway as "Lesbia."	C. Josi, 1787.
Do. "L'Allegro."	C. Josi, 1787.
Do. "Il Penseroso."	C. Josi, 1787.
Mr. and Mrs. Cosway.*	R. Cosway.
Mr. and Mrs. Cosway.	R. Thew, 1780.
Do.	W. Lane, 1788.
Louisa P. A. Cosway.	A. Cardon, 1797.
William, Viscount Courtenay.	C. Turner, 1809.
Mrs. Cowley.	J. Fittler, 1785.
Do.	Cook.
Do.	Murray.
Comedy unveiling to Mrs. Cowley.	Heath, 1783.
Lady Theodosia Cradock.	A. Freschi, 1805.
Duchess of Cumberland.	J. K. Sherwin, 1780 and 1784.
Do.	V. Green, 1783.
Penn, Viscount Curzon.	J. Basire.
Isabella Czartoryska.	G. Testolini, 1791.
Hon. Mrs. Damer.	Schiavonetti, 1791.
Do.	Also by W. Edwards and J. Murray, and by Great- bach, 1840.
Mrs. Daniel.	Waltner.
Georgiana, Duchess of Devonshire.	G. T. Stubbs, 1782.
Mrs. Dickson.	P. Condé.
Marquis of Downshire and Lord	P. Condé.
Arthur Hill.	

* The whole idea for this engraving was evidently borrowed by Cosway from a very rare print by Van Orley, which it very closely resembles. An impression of this print belongs to Mr. Mockler, of Wotton-under-Edge, who gives me this information.—G. C. W.

ENGRAVINGS AFTER R. AND M. COSWAY

TITLE.	ENGRAVER AND DATE.
Mrs. Duff.	J. Agar, 1807.
Viscountess Duncannon and her Child.	C. Townley, 1784.
Lord Dungarvon and his two Brothers.	J. Jones, 1786.
J. L. Dussek.	P. Condé, 1800.
Miss Elliot as "Minerva."	J. Saunders, 1772 and 1774.
Grace D. Elliott.	J. Brown, 1858.
Le Chevalier d'Eon de Beaumont.	T. Chambers, 1787.
John Errington, Esq.	Leney, 1798.
Elizabeth, Countess of Errol.	T. A. Dean, 1841.
Hon. Thomas Erskine.	W. Sharp, 1791 and 1801.
Sir Wm. Erskine.	S. W. Reynolds.
Miss Eyre.	Bartolozzi, 1778.
Maria and Harriett Falconer.	E. Scott, 1788.
Master Fawcett.	P. Dawe.
General Ferguson.	A Cardon, 1810.
Do.	Also H. R. Cook, 1813.
Lord Fitzgibbon.	Bartolozzi, 1790.
Mrs. Fitzherbert.	J. Condé, 1792; also A. Roffe.
John Fothergill.	Bartolozzi.
Charles James Fox.	R. Cosway.
General Frazer.	H. Meyer; also H. R. Cook, 1814.
Prince of Wales.	W. Sharp, 1790; also Burke, 1787.
Do.	L. Saillar, 1787.
Do.	J. Condé, 1725; also W. Read.
Do. and the Princess.	M. Sloane.
Mr. Edward Goldney.	T. Chambers, 1759.
Countess of Guilford and her Three Sisters.	W. Raddon, 1840.
Lady Christina de Ginkel.	S. W. Reynolds.
Mrs. Hardinge.	Bartolozzi, 1787.
Lady Heathcote.	J. Agar, 1809.
Lady Hume.	V. Green, 1783.
Master Hare.	Unknown.
James Hutton.	J. R. Smith, 1786.
Mrs. Jackson.	J. Condé, 1794.
General Kosciuszko.	A. Cardon, 1798.
Earl of Leicester.	P. Condé.
Ladies of the Loftus family.	E. Stodart, 1889.
Henry Lubomirski.	Bartolozzi, 1787 and 1820.
Vincent Lunardi.	Bartolozzi, 1784.

RICHARD COSWAY

TITLE.	ENGRAVER AND DATE.
Lady Lyttleton.	C. Townley, 1796.
Lord Lyttleton.	C. Townley, 1781.
Signor Magnini.	G. T. Stubbs or R. Cosway.
J. B. De Mainauduc.	P. Condé.
Lady Louisa Manners.	J. Condé, 1793 and 1797; also by Gaujean.
Lady Manners.	R. Cooper.
Luigi Marchesi.	Schiavonetti, 1790.
Duke of Marlborough.	J. S. Agar.
Mrs. Merry.	A. Cardon.
Sir J. H. Moore, Bart.	P. Condé.
Signor Morelli.	J. Godefroy, 1797.
Lord Nelson.	Skelton, 1853.
C. E. Nugent.	Ridley, 1803.
Michal and Isabella Oginocy.	Schiavonetti, 1793.
Miss O'Neill.	J. S. Agar.
Duke of Orleans.	G. Hadfield.
General de Paoli.	C. Townley, 1784.
C. A. Pelham and Wife and Six Children.	C. Watson.
Sampson Perry.	Maddan.
Lady Caroline Ponsonby. "Infancy."	Bartolozzi, 1788.
Lady Catherine Powlet.	C. W. White, 1782.
Miss Pulteney.	Bartolozzi.
Ann, Countess of Radnor.	M. Bovi.
Madame Recamier.	A. Cardon, 1802 and 1804; also by H. R. Cook.
Mary Robinson. "Melania."	J. Condé, 1792.
Do. "Laura Maria."	A. Van Assen, 1790.
Rt. Hon. George Rose.	J. S. Agar.
Duchess of Rutland.	W. Lane, 1791.
Duke of Rutland.	W. Lane, 1791.
Fanny Sage.	J. Brown, 1862.
Colonel St. Leger.	P. Roberts, 1795.
Paul Sandby.	R. Dagley, 1831.
Lady Sefton.	W. Dickinson, 1783.
Hugh H. J. Seymour.	T. Cheesman, 1795, and L. Hall, 1835.
Mrs. Sheridan.	Gaujean.
Mrs. Siddons.	J. Brown, 1862.
Mrs. Sidney.	J. R. Smith, 1771, and J. Wilson.
Lady Diana Sinclair.	M. Bovi, 1791.
Caroline J. Somerset.	Bond, 1801.
Countess Spencer.	By herself.



Woronzow



Klimenka

Published according to Act of Parliament Nov'y 1786 by C. Watson Finsg Street

THE SON AND DAUGHTER OF SIMON, COUNT WORONZOW, A RUSSIAN
NOBLEMAN. THE GIRL EVENTUALLY MARRIED IN 1808
GEORGE, ELEVENTH EARL OF PEMBROKE, AND
DIED IN 1856.

From the stipple engraving by C. Watson, 1786, after Cosway's original pencil drawing.

ENGRAVINGS AFTER R. AND M. COSWAY

TITLE.	ENGRAVER AND DATE
Lady Caroline Spencer.	W. W. Barney, 1807.
Earl of Sunderland and his Brother.	W. Barney, 1805.
Lady Anna Stanhope.	A. Cardon, 1801 and 1805.
Jane Stirling.	Lithograph.
Henry Swinburne.	M. Bovi, 1786.
Mrs. Swinburne.	Do.
Colonel Tarleton.	C. Townley.
Peter Templeman.	W. Evans, 1799.
Master Thornhill.	G. T. Stubbs, 1797.
Mrs. Tickell.	J. Condé, 1791.
Master Townsend.	P. Dawe, 1774, and also a variety from a miniature.
Marchioness Townshend.	G. Hadfield.
Robert Udney.	Gardiner.
Mrs. Udney.	Unknown.
Vicomte de Vaux.	P. Condé.
Caleb Whitefoord.	J. Condé, 1806.
Mrs. Whitefoord and her Son.	G. Minasi, 1806.
Sir Robert Wilson.	H. R. Cook, 1811, and Hall, 1805.
Mrs. Wood.	R. J. Lane.
Miss Woolls.	P. Dawe, 1773.
The Woronzow Children.	C. Watson, 1786.
The Duke of York.	G. Hadfield.

FANCY SUBJECTS.

A Lady.	Unknown.
A Lady and Girl.	G. Minasi.
A Lady as Milkmaid.	J. S. Agar.
A Lady as Gipsy Woman.	Do.
A Military Officer.	R. Cooper.
Abelard and Eloisa.	W. Humphrey, 1774.
Academical Study of a Female.	J. Minasi.
Agrippina.	C. Townley, 1782.
Andromache and Ascanius.	J. Condé, 1789.
Albarosa and Polindo.	Do.
Arie, the title to a volume of music.	Unknown.
Child with Dog.	Mrs. Cosway.
Childish Impatience.	Gaujean, 1786.
Christ's Passion.	W. Sharp, 1791.
Comic and Tragic Muse.	A. Cardon, 1798.
Cupid.	Sedgwick, 1790.
Cupid unveiling Venus.	A. Cardon, 1800.

RICHARD COSWAY

TITLE.	ENGRAVER AND DATE.
Divine Instruction and Worldly Instruction. A Pair.	P. Condé, 1801.
Docet Amor.	J. Condé, 1791.
Donald and Jessie.	Bartolozzi, 1790.
Europa.	J. R. Smith, 1776.
Fidelity.	J. K. Sherwin, 1798.
Flora and Ceres.	A. Cardon, 1797.
Flora dispensing her Favours on the Earth.	Unknown.
Guardian Angel.	J. Ogborne, 1784.
Harmonia.	A. Cardon, 1798.
Hebe.	Do.
Do.	E. J. Dumée.
Henry and Emma. A Pair.	J. R. Smith, 1875.
Hope nursing Love.	R. Read.
Hours crowning Love.	T. Ryder, 1793.
Infancy.	C. White, 1787.
Joseph and his Mistress.	W. Nutter, 1785.
Leda and the Swan.	Picot.
Leda.	J. Condé, 1792.
Love.	T. Ryder, 1786, and J. G. Huck, 1787; also one nearly whole-length.
Love and Friendship. A Pair.	R. Pollard.
Love and Innocence.	Bartolozzi, 1783.
Memorial to R. Udney.	P. Condé.
Minerva and Cupid.	J. Condé; also Mrs. Cosway.
Minerva bound by Love.	Unknown.
Monimia visiting the Tomb.	J. R. Smith, 1784.
Music hath Charms.	P. Bettelini, 1784; also by Mrs. Cosway.
Nude Figure of a Child.	Unknown.
Queen Margaret in a Wood.	J. Condé.
Rinaldo and Armida.	P. Dawe, 1780.
Sacrifice to Love.	Menagest, 1780.
Salvator Mundi.	G. Minasi, 1806.
Sappho.	G. T. Stubbs, 1777.
Sigismonda.	T. Blackmore.
Sportive Innocence.	E. Scriven, 1802.
A Ticket.	J. Mitan.
Do.	Schiavonetti.
Do.	J. Condé.
Venus.	J. R. Smith, 1774.

ENGRAVINGS AFTER R. AND M. COSWAY

TITLE.	ENGRAVER AND DATE.
Venus and Adonis.	Bartolozzi, 1778.
Do.	W. Blake, 1787.
Venus and Cupid.	Unknown.
Water Nymphs.	Cosway.
Young Lubin.	G. H., 1787.
Young Shepherd.	H. R. Cook, 1802.
A Series of Subjects relating to the Training of Youth.	J. R. Smith.
A Series of Mythological Subjects.	Mrs. Cosway.
Two Series of Engravings published at Florence.	Mrs. Cosway.
Cosway's Drawing Book.	Mrs. Cosway.
*Female Dissipation and Female Virtue. Fourteen Plates.	
*Going to the Temple.	Tomkins.
*Winter's Day. Twelve plates.	

The foregoing list is intended to be merely a hand-list of engravings issued after Cosway and his wife. Full details of every engraving, with all needful information as to it, will be found in Frederick B. Daniell's exhaustive catalogue raisonné of the engraved works of Cosway, published in 1890 at 32, Cranbourne Street, London, from which book, by kind permission, the foregoing list is extracted.

It may be of interest to state that some of the plates for these engravings are still in existence. Mr. Daniell permits me to add the list of those copper plates which are held by different printsellers, and to append their names.

PLATES IN EXISTENCE.

Mrs. Abington, reproduced in "Life of Mrs. Abington."
Reader and Co., 1888.

Mrs. Abington as "Thalia." *Rimell.*

Signora Allegranti.

Harriet, Vicountess Bulkeley. *Rimell.*

Frederick, Earl of Carlisle.

H.R.H. The Duke of Clarence.

View from Cosway's Breakfast Room. *Tuer.*

Mr. and Mrs. Cosway. "Abelard and Eloisa." *Lodi.*

Mrs. Duff. *Rimell.*

Mrs. Fitzherbert. *Rimell.*

Mrs. Jackson.

* The above three were all drawn by Mrs. Cosway.

RICHARD COSWAY

Miss O'Neill as a Beggar Woman.

The Duke of Orleans. *Daniell.*

Mrs. Robinson as "Melania," reproduced in "Memoirs of Mary Robinson." *Gibbings and Co., 1894.*

Master Thornhill with a Dog.

Mrs. Tickell.

Ann, Marchioness Townshend. *Daniell.*

Docet Amor. *Rimell.*

Love. *Rimell.*

R. Cosway. *Rimell.*

All the plates for the two series of designs issued in Florence, 1826, are preserved at Lodi.

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